

# CHAOS MAGICK

Volume 3

Compiled by Fr.: Samael 6:6:9 X-13



# Table of Contents

Kinesthetic Magick	05
The Archetype of the Sacred Prostitute...Today	08
The Influence of Rock Music	11
The Hermetic Tradition	15
Liber KKK	18
Cthulhuoid Copulations	28
Dreaming Across Time	31
Write Your Own Cthulhu Story	33
Chaos and Will	35
Dark Sigils	37



# Kinesthetic Magick

*by MAZE*

## **The Sensation**

I start with the premise that each person wants to experience both itself and the matrix more fully. By doing so, it attracts and creates far better (more intense) sensations for itself. The difference between attracting and creating sensations are typified in an ancient Chinese symbol most people are familiar with, the yin-yang. To experience the difference involves a meditation. The experience is kinesthetic, which means you feel it, and what's more: you feel it within yourself. Most meditations involve either visualisations or feeling outside of yourself, such as watching or feeling your breath. The nose is a long way from centre, and we are feeling inwards. All meditations are valid to the people of the matrix, some have more intense sensations around them, some give us what we are questing for, whereas most don't. If you wish to feel the difference between yin energy and yang energy do this meditation. I'll explain the difference more fully shortly.

## **Preparation:**

This is the same for both meditations and is a fairly common meditation in itself. Sit with your back straight, perhaps on a chair as I prefer, or else on the floor, or perhaps lay down and start by taking a few slow deliberate breaths and close your eyes. Allow your consciousness to roam freely within your body, settling eventually in your toes. Focus on the feeling within your toes and feel the space within your toes. Move to the sole of your foot leaving just the shell of your toes, i.e. your toes are empty space. Move your consciousness upward within your body: toes, soles, feet, heels, ankles, calves, shins, knees, thighs, buttocks, anus, sexual organs, hips, kidneys, stomach, inner body, lungs, heart, slowly up the spine, throat. Then along the arms, doing each finger one at a time, hands, wrists, fore-arms, elbows, biceps & upper arms, armpits, shoulders, nape, neck, chin, mouth & tongue, nose, eyes, third eye, ears, back of head, top of head then

inside head. I've found it useful spending 10-15 minutes emptying the body/feeling the space until the whole body is felt to be empty space.

The consciousness is then directed to the centre of your body, let your consciousness sit quietly centred for a short time, surrounded by the shell. The heart region is the centre of the body for the purposes of this and the following meditations and is called the heart chakra, in Eastern texts.

### **Yin:**

Once you are centred to your own satisfaction, that is, your consciousness is at the heart chakra: let go of the shell which is to say fall through the shell. The feeling you'll have is of falling and the energy is yin. There is a point where consciousness says "hang on!" and you climb back up. You then need to create the space within your body again, though it can be done much more rapidly as you deem fit. Centre yourself again and drop again. Note the feelings you get, but avoid intellectualising just yet. This isn't head-stuff. These are physical energies you're learning how to experience.

### **Yang:**

To best feel the difference between Yin and Yang, follow straight on from the Yin meditation once the feelings have been noted. On alternate meditations, start with the Yang then follow with the Yin. Centre yourself again, placing consciousness at heart chakra, then direct your consciousness now to your innards as you breath. Trace a mental circle within your body starting below the navel, breathing in: tracing around to the top of the lungs then breath out: tracing the circle down the other side within yourself. Get a good circle within yourself. Once you've got the circle happening within yourself, feel the sensation you have at the upper and lower points of the circle, that is, between breathing in and breathing out. Feel the Yang at these two peaks within each cycle.

### **Chi:**

It took me 3 attempts at this meditation before I felt the difference so persevere if the results aren't felt on first go. After 6 attempts or so, the difference between Yin and Yang energies becomes blatantly obvious and I can feel the difference now, as easily as I can feel the keyboard under my fingers. The combination of Yin and Yang energies results in the basic

substance of life, Chi, which goes under various names. In English it is best described as the LifeForce, or just the Force for 2 reasons: - It encompasses death. - I'm a fan of Star Wars. Before continuing with more techniques, I'll explain the difference as a combination of what I've read and of what I've felt. These 2 energies have different charges. I'll join the consensus by calling Yang "positive" and Yin "negative". Yang is a creative energy, a potential; Yin is a passive energy, a void to be filled. Yang is described as male and Yin as female. I feel these descriptions as inaccurate and wonder where they originated. Perhaps the social standing of women at the time, being more passive, caused these descriptions. More likely, it has to do with the physical qualities of women and men. The sexual organs are manifestations of Yin and Yang. However, the sexual difference between Yin and Yang energies is not relevant today. Women and Men have equal access to Yin and Yang energies. I know I do. The Taoists describe the first manifestations of Yin as the Moon (Thai Yin) and of Yang, the Sun (Thai Yang). [Almost?] all mythologies describe the Sun as masculine and the Moon as feminine, assumingly because the Sun was active and the moon was passive. I agree that calling the Sun Yang; and the Moon Yin is more accurate than the sexual descriptions of these space bodies. I am talking about energy, and access to energy here.

The energy spurned by the combination of Yin and Yang, results with Chi. This is far more easy to experience than the two as separate entities. Simply, sit still and upright with your hands about 2 feet apart palms facing each other. Put your consciousness between your hands (feel what is there) and slowly bring your hands together until you feel the barrier between them (about 3-6 inches apart for starters). This is Chi energy that you can feel. If you have troubles with this, rub your hands together deliberately and try again. I have no doubt that you will feel this. Many people can see it too, usually it is of an electric blue colour or else [as I do] a golden sphere, though to date I don't know the difference. Often visualising the golden sphere helps in bringing the energy to your fingertips.

Visualize one of the 2 colours as you deem fit, but not white, as many books and teachers recommend. White is Pure Yang energy, and the quest for enlightenment needs to be balanced with the quest for endarkenment if it's quested at all, in my honest opinion. Let me explain how I define some terms: Enlightenment is the attainment of a pure Yang energy. The enlightened direct what they are doing, and know where they are going, and how to get there. The enlightened usually arrive where they are Heading. The energy is one of potential, of movement, of creativity. It is the active force in the matrix. Endarkenment is the attainment of

a pure Yin energy. The endarkened finds something to do, and knows how to [literally] ride the flows of energy in the matrix. There is a powerful intuition attainable with endarkenment. The energy is one of acceptance, of being moved, of inspiration. It is the passive force in the matrix. Based on these definitions, neither can be labelled "Good" or "Evil", nor can they be labelled "Masculine" or "Feminine", but labels and definitions vary widely in the spiritual communities. I base my definitions on my experience. Your experiences may be different. An example may help to illustrate, that of a painter. Painter Yang, has an idea, gets the necessary equipment, and paints with a great deal of passion producing a masterpiece. Painter Yin, has an idea, gets the necessary equipment, and relaxes. Yin lets the art be it's own inspiration and produces a masterpiece. It remains to be seen what Painter YinYang, aka Painter Chi, can do.

So, you've now created an energy sphere in your hands. This can be quite potent, yet there is more power available elsewhere. Put your palms flat on your thighs and re-enter the empty space within your whole body. Instead of generating the Force within your hands, you generate it at the heart centre, and have your centre of consciousness there. It's a little harder to get started with this energy, primarily due to us always using our hands, and never spending much time feeling our hearts. Once it is felt (connected with consciously), the power raises many times over. Also note if you can feel that the energy from heart centre is different to the energies of the hands, and different parts of the body. Accurately, the higher on the body you stimulate energy within, the higher the frequency of the energy. A common mistake is to believe that higher = better. There is a whole science of the different parts of the body and their energies, which deserves it's own later section. Known as chakras.

Naomi Ozaniec writes in her discussion on the raising of the Kundalini Force up the chakra network: "The spinal network of energies is a vital part of the subtle anatomy of the human individual. The chakras are strung upon the inner column of sushumna [the spinal meridian] like jewels on a necklace. It is this central column which unifies the separated chakras into a whole. It is possible for high levels of energy to rise up from the base chakra through the spinal nadi [meridian] and dramatically affect all the chakras simultaneously." The chakras, are more than that. They are matrices within the body. Each has it's own energy, each can be felt. There is a ritual called the Middle Pillar, published by various authors. This ritual is calling the energy downwards. If you are a student of rituals such as this, experiment with going upwards and note the difference in energies available. If you have experienced your own energy to some



degree of definite success, you may desire to enter a group structure.

# Erotognosis

*By Frater Choronzon 999*

Gnosis is a Greek word for 'knowledge' or the 'means of knowledge', particularly in an esoteric sense. In the traditional interpretation it is applied as much to straight-forward intellectual investigation as to any technique of consciousness modification or direct experience gained thereby. The concept of gnosis as a path to enlightenment is traditionally associated with a diverse array of philosophical and religious groups which emerged in Egypt during the early centuries of the Christian era. That time period in that location was characterised by the mingling of traditional Egyptian views of the world, which were distinctly magical in orientation, with influences from Roman, Greek and assimilated Mesopotamian cultures, and the newly emergent salvational concepts which were an essential component of early Christianity.

Gnosticism was quite thoroughly suppressed once Christianity became the state religion throughout the declining Roman Empire, and its proponents were condemned as heretics after the Council of Nicea in 325 AD. What seems certain is that the Gnostic tradition comprised of a number of sects pursuing their own magical/mystical paths - a similar ambience might be said to exist today among modern western occultists. Some of those early Gnostics appear to have incorporated erotic, or at least phallic devotional concepts into their practices. One remarkable piece of evidence for this suggestion exists among the collection of Christian sculpture in the Vatican Museum - namely the devotional image "Soter Kosmou" (Greek: The Saviour of the World"). It is not known whether this piece, dating from the first century, is actually on display, as it might be considered offensive or even blasphemous. It consists of an anthropomorphic cockerel whose head is metamorphosed into a disproportionately large erect phallus. In recent times the existence of this early Christian icon was highlighted by supporters of *Gay News* in defence of that publication against action being brought about for the rare

criminal offence of Blasphemous Libel.

Among present day occult practitioners (and not just Chaos Magicians) there is some consensus that the inducement of a state of gnosis is an essential prerequisite for any useful magical activity, be it divination, enchantment, evocation, invocation or illumination. A number of techniques have been described by which such a modified state of consciousness may be induced, and these have been divided into two broad categories of 'Inhibitory Gnosis' and 'Excitatory Gnosis' by Peter Carroll. The classification is not absolute, and occult practitioners usually find on a personal level that some techniques work better than others, or that particular techniques for inducing gnosis are more effective than others when applied to specific intent.

Inhibitory techniques are generally contemplative or yogic in character and are aimed at reducing sensory stimulus, with the subsuming of consciousness in coma and ultimately death being considered as the extreme end of the scale - Thanatos.

Excitatory techniques, in contrast, depend on hyper-stimulation as a means of modifying consciousness. Extremes of pain or fear or persistence with some energetic physical activity (such as a whirling dervish dance) to the point of exhaustion can be effective, but sexual climax as the ultimate expression of life represents the pinnacle of excitatory gnosis - Eros.

Thus 'Erotognosis' is the attainment of a modification of consciousness by sensory stimulation of a sexual nature.

There are physiological differences between human males and females with a regard with a regard to sexual climax, although generalisations may not necessarily apply to particular individuals. Men usually experience a progressively increased level of arousal culminating in a peak of orgasm which is followed by a hiatus, albeit in favourable circumstances that cycle may be repeated a number of times. Most women, in contrast, do not suffer the hiatus of arousal after an initial orgasm, and with continued sensitive stimulation are able to experience a progression of climactic peaks until a point of utter physical exhaustion is reached.

Transcendent erotognosis is the state of consciousness which is experienced immediately preceding and at the point of orgasm, and therefore, by reason of physiology, the gnostic state can generally be sustained by women during a longer period of time than is ordinarily possible for men.

The key to sustained erotognosis for men is to control the physical response to applied stimulus so as to extend the duration of the phase of maximum arousal immediately preceding

orgasm, without proceeding forward to ejaculation and the subsequent hiatus. This is essentially a matter of mind and body control, and with a sensitive and appreciative partner, it can be a lot of fun to practice.

The importance of such techniques in occult applications and in hedonistic gratification, was recognised by Crowley who wrote a long essay on the subject entitled 'Energised Enthusiasm'; this is included in the book *Gems from the Equinox*. Sexologists seeking to treat conditions such as premature ejaculation have also proposed similar mind and body control techniques. A technique known as 'Karezza' or 'Dianism' extends control of the male orgasm to the point where the ejaculate is effectively reabsorbed within the body; my own view is that while this may be interesting to try as an experiment in physical control, it bestows no particular added value in any occult sense. Others might have a different opinion, but I take the attitude that the ultimate release of orgasmic ejaculation is an essential part of the erotognostic experience for a man, and that to deny that element in the process is to reduce the efficacy of any magic that may be undertaken as well as being unfulfilling in an emotional and physical sense.

Erotognosis is an essentially personal experience, but most people find it is most effective if the primary sensual stimulus is being administered by someone else. If the objective is simply to produce a sample of bodily fluid for some purpose then obviously one can do what is necessary oneself, but if the target is the oblivion of gnosis some relinquishment of personal control is desirable.

Most of what I have put forward so far has been couched in terms of so called 'straight' sexual practice, but that is not to exclude the wider dimensions of erotic expression. Basically whatever turns you on will be effective for you personally, and, conversely, you are unlikely to achieve much in the way of gnosis through participation in any erotic practice which you find repugnant. This is not said to discourage experimentation; I have met people who thought the idea of oral sex was repulsive until they found themselves on the receiving end of it; ditto massage with body oil; ditto mild bondage; ditto group sex. With erotognosis one is talking about sensory stimulation techniques applied for an essentially cerebral response, not necessarily about romantic love; although if it exists it can enhance the experience.

In summing up it may be useful to give some indication of typical applications of erotognostic techniques in each of the main areas of magical activity. These are appropriate to either male or female practitioners, and they assume the willing and witting participation of at least one partner to provide sensory stimulation, whether of the same or/and the opposite gender is

entirely a matter of personal preference. An obvious caveat in these times of serious risk from life-threatening viral infections is that unprotected penetrative sex involving transfer of bodily fluids should be avoided, unless you are privy to a partner's sexual and personal history - stay safe.

**Eroto-divination** is about obtaining answers to questions. Close to the point of orgasm (for men) or in the course of an orgasmic sequence (for women) formulate a question intensely in your mind. Allow yourself to become immersed in the sensation driving you to the pitch of ecstasy and take note of whatever random thoughts or image next impinges on your consciousness - interpret these as the answer to your question. This process may be repeated with different questions, or you can ask the same one again to seek clarification of an earlier question. Men may find this question and answer routine actually helps to delay orgasm, and that the eventual climax of the experience is all the more intense for having gone through the exercise. As an alternative, the person experiencing the erotognosis may be encouraged to make oracular pronouncements while in climax - divination by orgasomancy!

In **evocation** the objective is to imbue some material basis with a vital essence or to draw forth and fashion some non-material servitor or entity from the energised aura of an operator in the throes of ecstasy. A clear statement of intent should be made at the outset of the working. This class of operation may be more effective if conducted as a group working with the participant willingly providing the erotognostic manifestation (male or female) hoodwinked and subjected to mild physical restraint. Although sexual fluids can be used to charge a material basis, the sweat of passion is equally appropriate, as is breath exhaled with the shriek of ecstatic climax.

Erotognostic **invocation** typically takes the form of the *Hieros Gamos*. Alternatively the gnosis may be induced by the means indicated and then used as a conduit by means of which the operator may attempt to take on a manifestation of some appropriate deity, with other participants vocalising any incantation.

Erotic techniques are particularly appropriate for an enchantment. A sigil may be constructed to represent the intended outcome of the working using any standard procedure for example that set out in Austin Osman Spare's *Book of Pleasure* which has been paraphrased by many other authors more recently. Such a sigil may be strongly visualised at the moment of erotic climax. Alternatively a conjugal act of mutual stimulation might be devoted to such a purpose. A paper representation of the sigil might be placed under the altar of passion, and perhaps left

there if an ongoing enchantment is intended. Alternatively the sigil might be inscribed on rice paper, or on a chocolate biscuit which might be broken with a portion being consumed by each of the participants. At the point of collective attainment of the erotognostic state the sigil would be symbolically reconstituted and the enchantment effected.

**Illumination** by erotognosis is potentially a devastating experience. An effective procedure might open with an arousal and stimulation process along the lines of that set out above for evocation, but this should be carefully planned to ‘drip feed’ arousal to each sense in turn, with visual stimulus denied until the restrained recipient’s frustration is absolute. Matters should be arranged so that when the hoodwink is removed and the restraints are loosened the operator is instantaneously transported from a pit of torment into a paradise of fulfilment. Some caution is advisable here. The operator may experience a very intense emotional release and the working should not be undertaken by anyone who is not in robust physical health. The objective is illumination through the ultimate Excitatory gnosis. On the other hand, being ‘fucked to death’ has to be the best of all ways to go.

# Occult Homophobia:

## Some Choice Quotes

*Compiled by Phil Hine & Paul McAndrew*

*"What people have to remember is that Wicca; man and woman, God and Goddess is a fertility cult - a heterosexual fertility cult."*

Wiccan author Keith Morgan, interviewed at Autumn Link-Up '89

*"The Wiccan cult stands for fertility and re-creation and not the sexual union between two 'spiritual' members of the same sex as some groups like to believe."*

Kevin Carlyon, Hastings & St. Leonards Observer, 1985.

*"Thus the blasphemy of the homosexual formula, for it denies Babalon and breeds devils in chaos."*

Kenneth Grant, Nightside of Eden.

*"The (Hornsea) Group ... considers that any genuinely contacted fraternity could not countenance working with sexual deviants of any sort. The reasons for this should be obvious to any trained occultist."*

*"...you can't work magic with a homosexual. Homosexuals just can't create a current."*

Quotes from Tanya Luhrmann's 'Persuasions of the Witches' Craft'

*"Homosexuals are not human"*

Nicholas Tereshenko, in a letter to the Lamp of Thoth

*"Blockages in the muladhara chakra can lead to child abuse, sodomy and rape."*

remark by a teacher of a 'Gnostic Study Group' in Leeds, 1991.

*"Anyone who is bisexual or homosexual cannot advance spiritually."*

remark by Wiccan High Priestess, 1985.

*"Homosexuals cannot be true witches...we want no kinks in our circle."*

quoted from a wiccan magazine, exact source unknown.

*"...when homosexuality is not 'natural' or else cannot be explained in terms of incomplete, inborn forms of*

*sexual development, it must have the character of a deviation, vice or a perversion."*

Julius Evola "The Metaphysics of Sex."

*"Homosexuals are simply fighting against their Karma - the homosexual man simply has more 'feminine' energy in his 'lower self'. The Lesbian simply has more 'masculinity' in her lower self."*

The Movement of Spiritual Inner Awareness.

*"The homosexual male does not imitate the female adult when he 'camps' but the female child his mother played to him. Maturer aspects of adult love are often missing, and the homosexual couple finds difficulty in making an alliance of the sort that deepens with time."*

Jean Wedloff, The Continuum Concept

*"Women are by nature Yin (passive, soft, centrifugal). When they become too Yang by taking too much Yang food - they become miserable...they devote themselves to animal pets, or they turn homosexual. Their life is miserable because it violates all natural laws.*

*...the homosexual and the asexual person are the most pitiful of all - and the literature of the West is littered with their monstrosities ... sexual abnormality can be cured in time by strict adherence to the macrobiotic regime."*

Sakurazawa Ngoiti, Macrobiotics.

*"Homosexual freedom can be associated with the decline of Greece. from the first Century onward, homosexuality flourished in Rome; male prostitution developed to an extraordinary extent and another great empire fell."*

*"An active, aggressive male homosexual is in a great position of responsibility. By practising oral or anal sex with his male lover, he transmits his karma as well as his hormones & vitality. The links in a chain of destiny are established and invariably passed on to others ... Homosexual men transform one another psychically but pay the price of complex metaphysical entanglements."*

*"Surely it is time for homosexuals themselves to wake up to the reality of their situation and seek solutions to their problems, rather than campaigning for more acceptance of homosexuality. Eastern techniques offer practical techniques for overcoming the wiles of destiny."*

Nik Douglas & Penny Slinger, Sexual Secrets.

# The Archetype of the Sacred

## Prostitute...Today

*by Jaq D. Hawkins*

The history of temple prostitutes goes back many centuries. They are well known in Phoenician history, and appear in some form among many pre-Christian religions. The function of these holy women in their society was to teach the young about sexuality at an appropriate age, and to give of themselves in sacred rites, bringing the embodiment of the goddess to her worshippers.

There is also a history of the apparent opposite of the temple prostitute...

the Vestal Virgin, who is most recorded in Roman history. Vestals, by whatever name in whichever culture, were revered in much the same way as temple prostitutes. The difference was in the expression of sexuality. While the Prostitute gave freely of her favours, the Virgin withheld them and no man dare infringe on her sacredness. A Vestal had only to walk by a square of execution and the condemned would be freed, so sacred was her person.

The connection between these two holy offices is that in both cases women are being worshiped as holy beings on the basis of their sexuality. These holy women, in both guises as Prostitute and Virgin, are still worshiped in today's society, albeit less obvious.

Sexuality has a way of becoming very important in every society. Whether it is worshiped as something sacred as in fertility rites, or forbidden and taboo as a means of exerting control over the masses, it seems that leaders and governments always have something to say about our sexual practices. It would seem that our modern post-sexual revolution society would have evolved beyond the early tribal and superstition-based controls over our individual sexuality, yet we still maintain the same archetypes of the Sacred Prostitute and of the Virgin in our views of sexual behavior today.

Most women represent some of the attributes of both of these archetypes to some extent to



the men with whom they are in daily contact. This includes relatives as well as friends and casual acquaintances. A father sees his daughter as a most perfect virgin, or as the school slut if he has heard much of her sexual adventures. A husband sees his wife as both prostitute and perfect virgin, even though she has born his children. A man interested in a woman with whom he works will see her at first as the unattainable Virgin, then as the possibility of becoming her lover becomes more real to him, she becomes the Sacred Prostitute in his mind—She whose sexual favors will bring enlightenment and joy to his world.

Celebrities and people beyond our immediate scope also represent these dual archetypes to us. The Sacred Prostitute is easy to spot. A Madonna concert will do. Queens of rock music or actresses with special appeal are worshiped by men, and even hetero-sexual women, as an image of an ideal of hedonistic pleasure. Women do not have to flaunt their sexuality in order to represent the Prostitute. Indeed, an actual prostitute that one sees on the street corner does not ordinarily attain this sacredness in the minds of her “clients”. She is only the physical gratification principle, while her counterpart on the silver screen commands respect from her worshippers, though they will never touch her.

What of the Virgin? The obvious answer to that would be to look in the local High School and see the attention paid to which girls “do” and which girls “don’t”, but to see a real example, a trip to the local abortion clinic is in order. See those people in front with the picket signs and angry voices? The protest of abortion in the name of religion is none other than the old worship of the Vestal in disguise. It is not the life of unborn children that is at the heart of this protesting, more babies could be saved by these people if their efforts were directed at rescuing the thousands of children in the world who are suffering from starvation, even in our own country.

It is the desire to see the fallen virgin reap what she has sown. We cannot bury 'fallen women' alive as they did in Rome, but we cannot allow her to escape the consequences of her actions altogether! No, this woman has sinned. She must go through the physical discomforts that go with pregnancy, endure the torture of childbirth, and then when she thinks the worst is over, she must choose to keep this child and become a single working mother with no time to properly care for the child, and not enough money to ever buy anything for herself again; or, to go through the heart wrenching experience of giving it up forever to total strangers, never knowing what may have happened to this small, ever needful child.

There are less dramatic examples, of course. There are even some actresses who seem always

virginal to us. Who could imagine that Sally Field has ever had sex? Especially those among us who are old enough to remember her as “The Flying Nun.”

Despite all of the noise about equality, women are still in the habit of giving very much of themselves in general. This can take many forms, from the woman who keeps a family in order in somewhat of the traditional manner, to the career woman who carries more than her share of tasks to prove that she is worthy of her place in the work force. There is also a tendency for women to take on the responsibilities of organization in magical groups and to give much of themselves in the role of priestess.

It is this natural tendency to give of herself that equates modern women with the Sacred Prostitute in history. Sexuality in western societies is still very much focused on the woman’s choice of whether to give of her favour or to withhold it. A woman in the workplace is regarded by her male co-workers on the basis of her sexuality first, and her ability second. No amount of screaming about equality or sexual harassment will ever change the basic nature of the male animal. Whether he looks upon women with respect or with frustration, still in the darkest recesses of his mind he worships us as goddess, keepers of the sacred fire of his lust. Many men would be made uncomfortable by this postulation, yet the statement is not intended to insult. It would not make sense to look on those who would worship me with contempt. I have made some general presumptions in regard to attitudes so far which may not fit each individual, yet the fact remains that women are regarded on the basis of their sexuality as much today as ever. The mundane feminists tried for years to attain equality in the work place by denying the difference that makes them woman. There has been a change in that attitude over the years, though. Recent trends portrayed in feminist magazines show an awakening to the unique power of woman. Articles are frequently appearing about the different approach women take to management and authority.

The effects of goddess worship are showing in mainstream society as women learn to glory in the power of their sexuality rather than to deny it. We have taken back control of our bodies from the patriarchs who sought to control us through religion and superstition, and just as the Sacred Prostitutes of old, we give of ourselves as we see fit. Today, every woman has the power to become goddess.

# Kundalini: a personal approach

*Phil Hine*

"I am the flame that burns in every heart of man, and in the core of every star.

I am Life, and the giver of Life; yet therefore is the knowledge of me the knowledge of Death."

AL II: 6

## **1. Introduction**

The Awakening of the Kundalini or Fire-Snake is a central feature of contemporary Magick, which has assimilated the concept from its original Tantric source. Although the concept of Kundalini was first introduced to Western occultists by Theosophists such as Alice Bailey and C.W. Leadbeater, it took the more detailed writings of Arthur Avalon and Aleister Crowley to launch significant numbers of Western occultists in search of this experience. It was Crowley in particular who provided a synthesis of Western and Eastern magical practices, and left for future occultists an integrated approach towards Kundalini experience, identifying it as the central 'magical power' in the human organism. Crowley's (enthusiastic) experiments with both drugs and sexual magick were a far cry from the "spiritual asceticism" expounded by many of his contemporaries. While "spirituality" was generally seen in terms of philosophies that reject the bodily or somatic experience, Crowley laid the foundations of a Western approach to development which integrated both the psychic and somatic areas of experience. It was not until the 1960's, and the arrival of the "Psychedelic Era" that such an approach received widespread (and serious) attention. The 1960's ushered in the beginnings of what Timothy Leary terms "hedonic technology" - the discovery of pleasure over restriction via drugs,

sexuality, dance, music, massage, yoga and diet. The "Psychedelic Era" also brought with it a great "Occult Revival", with particular interest in hedonistically-orientated magick, such as Tantra and Crowley's cult of Thelema.

Out of this explosion in consciousness came the developments in magical thought and practice of the 1970's, particularly Kenneth Grant's exposition of Crowley, Tantric doctrine and the works of Austin Osman Spare. Thelemically-oriented magazines such as *SOTbIS*, *Agape* and *The New Equinox* provided focal points for the evolution of magical techniques and considerations. Awareness of the physiological nature of intense states of consciousness was growing, and magick was increasingly becoming viewed as an approach to development that integrated both inner, mental experience and bodily awareness. The placing of "potentia" was within the individual rather than any external power.

Since the 1960's, The "awakening" of Kundalini has become an experience that many Westerners seek. Magick is one of the major routes, yoga another, also ecstatic cults presided over by various gurus. There is a great deal of Information written on the subject, ranging from extremely technical writers such as Kenneth Grant, to popular works on Kundalini-Yoga and Tantrik-derived sex-manuals. Like many other occult subjects, there are now many books written "from the armchair", where a writer perpetuates a particular view of a subject, rather than writing from direct experience. This has led to much confusion and misconception concerning the whole nature of Kundalini and its attendant experience. The power of the experience to transform consciousness in varying degrees seems to be almost universally recognised, but some writers warn against practising Kundalini-yoga, whilst others give the impression that little more is required than a few basic yoga asanas, and a willing partner of the (usually) opposite sex. Is your Kundalini rising or are you just pleased to see me?

## **2. Personal Experience**

So what is meant by the term Kundalini experience? Kundalini is a Sanskrit word that can be translated as "coiled up". Kundalini is represented in many Tantrik illustrations as a sleeping serpent, coiled 3½ times, at the base of the spinal cord. The popular view of Kundalini is that it is a dormant power that lies waiting to be unleashed, by means of various practices. The "serpent power", once awakened, is coaxed up the central channel of the spine, entering the chakras (psychic energy centres) until it reaches the Crown chakra - and the yogi achieves

"illumination".

Sounds straightforward doesn't it? But the Kundalini experience is a much more complex phenomenon. There seems to be no general consensus view of Kundalini, once one begins to delve into the subject. Western scientists and Eastern mystics, ancient sages and modern researchers - all have produced widely-varying explanations of what Kundalini is all about. As with any other kind of "occult" experience, the most useful way to proceed is from personal experience; and for Kundalini - direct experience of it changed my attitude towards it (and many other things besides) and set me on the track of finding my own answers.

When I first encountered the subject of Kundalini, in the writings of Kenneth Grant and Gopi Krishna, I developed the misconception that this was something to definitely avoid until I was "more advanced" as regards magical and yoga abilities. So what happened? - I had a Kundalini experience. Shock-Horror! It came following a long period of Bhakti-yoga upon the goddess Kali, which culminated in a vivid "death-rebirth" vision of being burned alive on a stone slab, then being remade anew.

The Kundalini experience occurred seven days later. I had been experiencing acute discomfort all day, without being able to pinpoint any particular source. In the evening, I was meditating with the Priestess Raven. Suddenly I experienced what I can only describe as a fit - muscles went into spasm, my teeth began chattering, I felt hot and cold flushes, and, with spine arching backwards, began to hyperventilate. Raven held me down and helped me to relax and "go with it". The "fit" lasted for about twenty minutes, and as it faded I felt quite weak and dizzy. Raven, a qualified yoga teacher with over 20 years of experience in Hatha and Raja yoga, remarked that she thought it was "the Serpent beginning to shift".

This occurrence was abrupt, extremely physical, and beyond my conscious volition. All the preconceptions I had about Kundalini (and about being in control of experience) were suddenly shattered. Underneath all the confusion though, there was an intuitive certainty that what was happening was "right".

Over the next 28 days, both the Priestess Raven and I experienced "acute" Kundalini activity - characterised by muscular spasms around the base of the spine, euphoria, out-of-the-body experiences and hallucinations. Here is a report of one of the most disorientating experiences (5/10/84, beginning approx. 11.30 pm):

*It began as a scream in my head - "Kali's scream" - I thought. It echoed on and on, for what seemed like forever, until I no longer heard it but felt it and saw it - a white light which shot*

*down my spine into the base chakra, which opened with a blaze. A cold sensation spread slowly around my body - it felt like each individual nerve was alight. A very "jarring" sense of dissociation built up. When I closed my eyes, this rapidly became a sensation of whirling at high speed, accompanied by swirling patterns of colour. I was soon oblivious of other people in the room, and adopted the lotus asana as the best posture to keep myself "together" . This went on for over an hour."*

Roughly at the same time, the Priestess Raven experienced a vision of Kali, coupled with a feeling of extreme rage. She "heard" wolves howling, and her cat became terrified of her and would not approach her.

Once the acute phase of Kundalini had abated, we then had to try and make some sense of it, which led me to examine Kundalini in a new perspective.

The first point to be made is that Kundalini isn't an isolated area of occult experience. Though it is often written about in a way that suggests this. That Kundalini can be "awakened" through a variety of techniques such as yoga, dancing, drumming, Intense devotion (Bhakti), sexual asanas, various meditations and use of psychoactive agents indicates that it is a core feature of magickal/transformational experience. When I had my first acute Kundalini experience, I hadn't been working for such an event, so it must have been "triggered" by other factors.

A close study of tantric texts reveals that Kundalini is, rather than being a dormant "potentia" sleeping until consciously raised, rather a kind of organising principle that maintains systems in equilibrium at all scales - from the subatomic to the cosmic. In the "Sat-Cakra-Nirupana" text, Kundalini is referred to as the "world-bewilderer" - the root of the physical world. Kundalini is seen as a particular form of Shakti (energy) with dominion over matter. "coiled" Kundalini is often referred to as "sleeping" - but sleeping as in the sense of Sushupti - the thought-free state of no-mind. It is coiled Kundalini which maintains the physical universe. The activity of Kundalini in individual systems (i.e. organic beings) is guided by the Jivatman - the embodied life-spark. To use a holographic analogy, the Jivatman is a holographic encoding within each individual system to replicate the holoverse, or Brahman in Tantrika. It is the Jivatman which carries the evolutionary "program" for each individual entity. So it is the Jivatman which "rules" Kundalini activity, not the "earthbound" ego-complex. This could account for the many instances where individuals pursue Kundalini experiences through yoga and other means without ever getting any spectacular results; while the sceptic next door can have a powerful "bliss" experience whilst hanging out the washing

Many Eastern yogis do In fact warn Western students against trying to consciously "raise" Kundalini as a specific end. Sri Aurobindo's "Integral Yoga" in particular, is concerned with "living appropriately" and transformation within the physical world, rather than rejecting it. Integral Yoga is not concerned with seeking "liberation" from existence, but fulfilment *within* the world, whereby the Kundalini rises "in its own time."

This idea bears out my own experience. The only times when I have used exercises specifically designed to affect the Kundalini (such as Crowley's 'Liber SSS') is during periods of acute Kundalini activity, when the experience became too disorientating. Any kind of occult practice or powerful transformative event will affect the Kundalini. It "awakens" when conditions in the system it organises become conducive to its arousal.

Many models which seek to explain the phenomena of Kundalini posit the existence of cosmic inner planes and psychic centres - the chakras. Kundalini, in these systems, is conceptualised as a "spiritual awakening". Fair enough, but such models as expressed by Western authors (such as C.W. Leadbeater and Alice Bailey) tend to maintain the spiritual-mundane, mind-body division, exhorting students to reject the material and seek the "spiritual" life. I find this idea somewhat suspect, preferring not to make such distinctions. At the time of the initial Kundalini experience, I was studying neurological medicine and consequently became interested in evolving a neurological (and later, *Neuromagical*) model of Kundalini activity.

### 3. Trigger Factors

In describing the onset of intense states of awareness, many people use the word "trigger" to attempt to explain how the experience came about. Trigger factors do not *cause* the experience in the usual linear fashion, but somehow facilitate it. When such an event occurs spontaneously, we can only perceive it, and are not aware of the microscopic patterns of which it is the peak. The trigger to a Bliss/Kundalini experience could be the final push which allows all the various microscopic interactions in the individual system to pass a critical threshold, thus bringing about a change in awareness.

Bliss researcher Nona Coxhead has investigated trigger factors in transcendental experiences and outlined some commonly-occurring situations:

Listening to Music

Sensation

Suicidal Feelings

Response to Nature	Relief from Emotional Pressure	News of Terminal Illness
Childbirth	Achievement	Grief or Loss
Sports	Acceleration	Life-threatening Situations
Devotion and worship	Happiness	Clinical death

To these can be added the techniques of yoga and magick - the various ways of achieving gnosis; protracted bodily exercises such as Hatha Yoga or T'ai Chi; visualisation; ritual magick; contemplation; meditation: use of drugs, and others. The transformative experience (of which Kundalini is one conceptualisation) can occur spontaneously, or in relation to a systematised set of practices.

Intense emotional arousal, any technique to focus awareness upon one stimulus, and extreme physiological states appear to be key factors. Kundalini-related experiences are intensely body-oriented, with subjects reporting muscle spasms spatial disorientation, and feelings of being filled with energy. Many people, such as Gopi Krishna, report strange sensations around the base of the spine - the site of the root-chakra Muladhara (root-support). Kundalini is often spoken of in poetic or mystical terms as moving *up* the spinal canal, entering the spinal chakras in turn. I personally however, am more interested in what could be happening within the Central Nervous System.

During periods of intense Kundalini-arousal I experienced great "rushes" of energy moving up the spine. Looking at what occurred during such episodes in physiological terms, I was struck by two points: Firstly, that my body seemed to be showing the kind of involuntary muscle patterns displayed during orgasm - only much more pronounced; and secondly, showing an extreme stimulation of the autonomic nervous system - hence the hot and cold flushes, for instance. Just because one feels "strange sensations" at the base of the spine does not necessarily mean what is occurring originates in that area. Kundalini arousal could be an entirely neurological event which gives rise to a variety of bodily sensations.

So how does this relate to or trigger factors? The kinds of predisposing factors outlined above all have a powerful effect on the human nervous system. It is interesting to note that many ways of achieving gnosis are also used in torture and brainwashing - such as sensory deprivation, sleeplessness, fasting and pain. Aldous Huxley, in his book "Heaven and Hell" (1956) points out how the spiritual disciplines of mystics affected their biosystems:

*"... it is a matter of historical record that most contemplatives worked systematically to alter their body chemistry, with a view to creating the Internal conditions favourable to spiritual*



*insight. When they were not starving themselves into low blood sugar and vitamin deficiency, they were beating themselves into intoxication by histamine, adrenallin and decomposed protein in uncomfortable positions in order to create the psycho~physical symptoms of stress."*

It does appear to be the case that some pschotechnologies (such as magick) replicate, in a more controlled and volitional manner, the kind of intense states of arousal brought on by emotional stresses. Emotional arousal brings about fluctuations in both endocrine and nervous systems to such an extent that the changes can become a permanent pattern, with subsequent effects on perception, thought patterns and behaviour. Perhaps, in terms of Kundalini-type experience, the trigger factor(s) relate to the individual's current neurological state at the time of the experience's onset. The trigger factor for my *first* Kundalini experience was a dyadic meditation performed with Raven, aimed at blanking out the mind. Predisposing factors could be both long-term influences such as general and magical development, and more "recent" influences such as the developing relationship between Raven and myself, the prolonged Bhakti on Kali and the death-rebirth vision, and work stresses. I don't believe that such experiences happen "by accident" but that the patterns leading up to them are not always immediately obvious.

The neurological basis of meditation has been well-researched by neuroscientists who have produced some intriguing accounts of how meditative techniques affect the brain. In particular, there is the phenomena of "habituation". Habituation is a neural response to the repetition of one particular stimulus. Focusing awareness on a single input (be it a visual or mental image, sound, chant or pattern of ritualised movement) dampens down sensory input and serves to inhibit the activity of the cerebral cortex. A simple example of habituation at work occurs when you go into a room where there is a clock ticking. At first it is a new stimulus so you will hear it clearly. Eventually, especially if your attention is taken up by something else, you "stop" hearing it. The neurones firing in response to the clock ticking have effectively become "bored" and the sound slips below conscious awareness. Inhibition of cortical neural activity leads to the inward-turning of awareness. The habituation response is mediated from a group of cells in the brainstem known as the Reticular Activating System, - R.A.S.. This group of cells serves to 'censor' sensory input so that only "meaningful" stimuli reach the cerebral cortex (which relates to conscious awareness). A similar state can be induced by intense emotional arousal or shock, as if all inputs are momentarily 'frozen' by the R.A.S..

#### 4. Awakening the Kundalini

As noted earlier, Kundalini awakens in its "own" time - when the human biosystem/bodymind complex reaches a certain critical threshold. Some modern researchers into Kundalini experiences are trying to understand this process in terms of the build-up of key levels of chemical transmitter substances (both endocrine gland secretions and neurotransmitter substances) which relate to the physical and emotional stresses that the individual is undergoing. An allied theory is that of "neural coherence". This theory posits that conscious experience is generated by the highly complex activity of millions of neurons in the brain. Conscious experience depends on the coherence and patterning of this activity. The more ordered the neural activity across the cerebral cortex, the stronger (more intense) the conscious experience.

We know that a great deal of information processing within the brain does not reach waking consciousness. Two factors that mediate this selection of stimuli could be the reticular system discussed above, and the level of "noise" in the brain. Noise, in cybernetic terms, is random background activity as opposed to coherent "signals". A high degree of noise across the cortex means that the individual is only aware of the strongest signals, such as sensory information. Signals that are less strong will be masked by the noise. Any kind of situation which "clears" the cortex of a large degree of stimulus input reduces the general level of neural noise. Any kind of activity which produces the kind of neural activity characterised by the habituation response therefore reduces neural noise. As this occurs, patterns of neural activity that are usually masked by noise come into conscious awareness. In other words, we become aware of more subtle aspects of experience which do not necessarily depend on our space-time bound senses. This could include psychic perceptions, and the core mystical experience of being enmeshed within a large "whole" - be it characterised as God, the Tao, or Chaos. Also, we become aware of aspects of *somatic* experience that do not normally pass the threshold of awareness.

A difficulty with using "spiritual" models of Kundalini-type experiences is that it is often difficult to account for "spontaneous experiences (such as happened to Gopi Krishna) and also, drug-induced states. Basing all such experiences within a neurological framework is not merely an exercise in reductionism, but an attempt to provide a basis of understanding which

includes these two situations (and others).

Many self-proclaimed authorities decry the idea that drug-induced states are as powerful (in spiritual terms) as those attained through more long-term techniques. Writers on the occult often warn against using drugs as a "spiritual short-cut". However, research into LSD and similar agents indicates that subjects do, as a result of drug-induced experience, go through the profound life-changes, change in aspirations and "spiritual" awakening that occurs as a result of more orthodox disciplines, or traumatic life-events. However, an American researcher, W.N. Pankhe, notes that:

"The hardest work may come after the experience, in the effort to integrate the experience with everyday life"

This is probably true for "trippers" who do not have a coherent belief-system with which to make sense of the experience - witness the number of "acid casualties" who end up as born-again Christians. The statement is also true for those who have "spontaneous" experiences. The major distinction between the drug-induced experience and the "disciplined" approach is that the latter is much slower, usually more controlled. Moving back to the "critical threshold" hypothesis at the beginning of this section, I would suggest that psychotechnologies such as magick or yoga, over time produce changes in the human biosystem that eventually trigger the Kundalini experience. These changes relate to the establishment of patterns of neural cohesiveness - so that the practitioner becomes increasingly aware of the subtler aspects of experience and changes in other internal systems. Long practice of breath control, for example, lowers the CO<sup>2</sup> level in the blood, which also "smooths out" cerebral activity across the cortex. Although the hardware of body organs doesn't change, the software does: i.e. the patterns of neural activity, chemical messengers, and transport of vital substances. All these factors can equally, of course, be affected by life-stresses, emotional trauma and repeated drug experience. In these terms, Kundalini could be an organising principle that maintains the harmonious interaction of all human biosystems. When we become more aware of it, we are becoming more receptive to the internal dynamics of our own systems and at the same time, opening (as Aldous Huxley put it) the "Doors of Perception". It's less that we "awaken" Kundalini, more that Kundalini awakens us. The riot of body-systems going into extreme activity often experienced as a part of early Kundalini shifts" could be a result of the progressive software changes discussed above. It could represent a "peak" in the internal evolution of the bodymind

complex, establishing new patterns of neural organisation in the brain. In subjective terms, this replaces previous "imprints" about the world and ourselves with the awakening of intuitive faculties, psychic perception, creativity, new aspirations and a sense of being a part of a greater whole.

I do feel that my own Kundalini experience in 1984 marked the turning-point in my own development. I had to throw out many previously-held conceptions and learn to listen to and trust my own intuition. Acute peaks in Kundalini activity since that time have not been so disorientating, but have still released further potentia for activity and creative output. Indeed, during such periods of activity, I have found that the best way for me to manage the 'energy' is to direct it towards some kind of project, rather than "bottling it up" with meditation and yogic practices.

## **5. Kundalini and Evolution**

Kundalini activity in Tantric cosmology relates to the evolution of physical forms, the maintenance of the physical universe, and the spiritual evolution of entities in their return to Brahma - the noumenal source. It is the Jivatman, the spark of Brahman within each individual, which carries the instructions for our spiritual evolution.

Some Western scientists now regard the DNA-RNA structure as the genetic equivalent of the Jivatman. The suggestion has been made that the capacity to have Kundalini and similar experiences is encoded at the genetic level. Surprisingly, this hypothesis has come from research into schizophrenia. Research in the last ten years into the various syndromes collectively referred to as schizophrenia indicates that the subjective states reported by sufferers of the illness are similar, in many ways, to those reported by individuals undergoing "mystical" experiences. An individual's liability to develop schizophrenia is partially genetically determined. It has been said that schizophrenia is a gun primed by genetic factors, loaded by upbringing, and fired by some kind of trigger experience. Why such genes have survived is a puzzle, but it could be that the same genes which predispose towards schizophrenia also mediate the internal evolution of consciousness. Mystically-oriented commentators on schizophrenia such as R.D. Laing and Jung have drawn attention to the links between madness and the psychic-transformative journey. However, while the magician or shaman is "swimming", the schizophrenic is "drowning". If the genetic coding of such experience is the

case, then there are a multitude of other factors which impinge on the Individual to facilitate neurological evolution - "illumination", neurological systems "crash"- schizophrenia, or many shades of either extreme.

Many people now believe that the next evolutionary step for humanity will be the evolution of consciousness. This is extant in current magical ideas such as the "gestalt consciousness" of the Ma'at Current, and In "new age" scientific paradigms as developed by Rupert Sheldrake (Morphogenetic Fields), David Bohm (Holoverse) and Timothy Leary (S.M.I<sup>2</sup>:L.E. formula). Leary's 8-circuit model of neurological evolution in particular provides another way of interpreting the kind of process I have discussed. Briefly, Leary's theory states that since the design of the nervous system is encoded within the DNA-RNA structure, then the evolution of human beings in neurological terms is also contained therein. As the individual develops, there occur critical periods during which the brain accepts imprints which then become core elements of subsequent learning. The first four circuits ensure genetic transmission and variability, establishing humanity as a continuing species. The *next* four circuits are the DNA-RNA "Keys" to species evolution and adaptation. These "higher" circuits are opened when internal conditions are conducive. They represent states of consciousness which, after a certain intensity of experience is reached (either by repeated access to them or by a very powerful single experience), become hard-wired programs - a new basic 'reality' from which the individual acts. Once a circuit "opens" in this way, it becomes a powerful motivator for further development. For example, once bodily rapture (circuit V) has been experienced, it gives the individual a foretaste of what is beyond the basic survival circuits and their attendant conditioning. This could spur the individual on to accessing and imprinting the "higher" circuits.

This sounds similar to the Kundalini cycle, doesn't it? It is certainly an area which merits further investigation, and some magicians are now turning to neurologically-based models to integrate and understand their experiences.

## **6. Conclusions**

Although much of what is presented here is done so from a scientific viewpoint, much of it is built from very tenuous findings - there is still a long way to go in understanding Kundalini in neurological terms. It's a start, however. My own attitude towards Kundalini remains 5i the

lines of - "Well, it happens, and then I have to integrate and evaluate the experience after it passes". I still don't work actively for Kundalini experience, since I now hold the view that any kind of magical work will do this, and I find it more appropriate to work for specific projects and goals. Peaks in Kundalini activity with their attendant changes in awareness do result in the kind of new imprints that Leary is talking about. I have tended to find that whatever "map" of this experience you impose over it - whether this be Leary's model, Qabalistic power-zones, Hindu chakras or Taoist chi-zones, the experience will fit them. This leads me to feel even more that the brain is the central area of the Kundalini experience. Kundalini is, Indeed, the root magical power, since it is the potentia which can take us, once we are aware of it, beyond the limitations of cultural conditioning and space-time.

### **Bibliography**

Arthur Avalon - Serpent Power

Nona Coxhead - The Relevance of Bliss

Kenneth Grant - Aleister Crowley and the Hidden God

Aldous Huxley - Heaven and Hell

Timothy Leary - Exo-Psychology

Mary Scott - Kundalini In the Physical World

Douglas & Slinger - Sexual Secrets

John White (Ed) - Kundalini, Evolution and Enlightenment

Robert Anton Wilson - Prometheus Rising

[This essay was first published in *Chaos International* #3, 1987.]

# The Influence of Rock Music

*by Mercury Templar*

## **Abstract**

This article provides an analytical argument and assessment of the influences of rock music and the contemporary rock artist Marilyn Manson, upon the youth of today. Using data collected from recent journals, articles and books, the concepts of how rock music and Marilyn Manson effect basic values and primary socialisation are examined.

## **Introduction**

Within this article the perceived power that rock music has to change peoples basic political values will be examined. The concept of rock music being regarded as a primary socialising agent will also be focused upon. The areas that will be investigated for discussion will be subcultures with links to rock music and how the media presents these subcultures. In the interest of condensing this article, only one contemporary artist will be the point of focus. The artist that is to be the subject of examination will be Brian Warner, or as he is better known; Marilyn Manson.

## **Method**

In order to fully comprehend the influence Marilyn Manson has on the youth of today, the subculture that Marilyn Manson is a part of will be examined and compared to the image the media presents as today's youth. The moral panic that the media creates surrounding Marilyn Manson, his music and his stage shows will be discussed in an attempt to discover whether it is Marilyn Manson or the media that is influencing people's values. Can Marilyn Manson be regarded as being an agent of primary socialisation, or would it be more realistic to consider the media fed morality of a child's parents, to be the key influence on said child's personal

values?

### **The Subculture**

The subculture that Marilyn Manson is a part of, and promotes, is that of Modern Satanism. Modern Satanism is a self-betterment philosophy formulated and registered as a religion by Anton Szandor LaVey in 1966. Modern Satanism encourages individuality, intelligence and personal strength. Modern Satanism was registered as a religion in an attempt to protect followers of its philosophies from persecution. It is in fact a philosophy of anti-religion, much like the ideals presented by another great philosopher, Friedrich Nietzsche. One of the main aims of Modern Satanists is to destroy the oppression of what Karl Marx called the opiate of the masses, Religion, and in particular Christianity.

### **The Media**

The media supports, and can be said to help create, mainstream culture. The media projects the thoughts of popular perceived morally correct persons in an attempt to control society. Sensational media coverage hides lack of factual evidence and helps to gain ratings. A violent story or an article relating someone well known to violence is always a sure way of making money. A public statement protecting or promoting moral correctness is an obvious and well-used form of gaining political favour. In a predominantly Christian society, anyone opposing Christian morals is a potential target for the media's labelling, stereotyping and packaging techniques.

### **Examination of Fact and Fiction**

In one article, State Senator Dale Shugars made a direct attack on Marilyn Manson and his philosophies. Shugars stated that Marilyn Manson wore Satanic clothes and openly promoted Satanism as if Marilyn Manson were committing some sort of crime. Shuger then went on to say that children as young as twelve dressed like Marilyn Manson as though he had them under some kind of control. He said the children appeared normal but something invisible was happening to them. Shugars then took it one step further by stating that Marilyn Manson could be partly to blame for youth crimes because he promotes killings in schools, youth violence and drugs. It did not matter to Shugars that Marilyn Manson had already released a statement condemning Eric Harris and Dylan Klebold (the Columbine School Shooters) for their



actions; branding them weak and idiots.

Shugers was not the only one to publicly accuse Marilyn Manson of having a direct influence on the Columbine School shootings. Senator Joseph Leberman, on NBC's Meet The Press, claimed that Marilyn Manson was a contributing factor to the killings of Columbine. The Senator insisted that Marilyn Manson, rock music and video games were destroying children's values. Perhaps Leberman meant to say Marilyn Manson was destroying children's morals, not values. The Satanic philosophy that Marilyn Manson promotes encourages strong personal values. It is the herd-like mentality of those who live by imposed morals that Marilyn Manson and his Satanic philosophy are trying to destroy. Mayhap Leberman should better educate himself before making any more accusations.

Another who claimed that Marilyn Manson was guilty of supporting Harris and Klebold, was Jason Janz of the South Sheridan Baptist Church. Janz is the founding member of Citizens for Peace and Respect. The title of this organization is contradicted by their actions almost weekly; they do not encourage peace and they are continuously disrespecting individuals rights. Janz also publicly claimed that Marilyn Manson supported suicide. Verse One, Chapter Four of The Book of Satan, within The Satanic Bible, states that Life is what should be strived for, not death. This being the case why would Marilyn Manson, or any other Satanist for that matter; recognize suicide as a sensible reaction to any of life's problems?

### **The Real Problem with Manson**

When ungrounded accusations of criminal intent fail to adhere to Marilyn Manson, the true nature of the moral crusader's upset becomes apparent. Marilyn Manson attacks the Religion that holds all these moral crusaders in a position of power. If people were to turn their backs on Christianity, these Christian moral crusaders would have no audience to believe in them and grant them power. The media supports this concept in order to stay in favour of the mainstream culture. The donations morally correct public figures often make to the media may also have some influence. Perhaps the terms "politically correct" and "morally correct" are interchangeable. Marilyn Manson has had many of his shows stopped due to moral panic created and fed by the media. Syracuse Mayor Roy Bernardi admits that the reason he supported the stopping of Marilyn Manson concerts within his area was due to Marilyn Manson and his show being immoral. Bernardi claimed that Marilyn Manson used the American Flag as toilet paper and also tore up Christian Bibles. So even though Marilyn

Manson was only exercising his right to be an individual and to express himself lawfully, he was still being persecuted. If Marilyn Manson did not enjoy the publicity so much he might take serious legal action against his accusers.

Nina Crowley, the Executive Director of Massachusetts Music Industry Coalition, a censorship group for music, states that she is extremely opposed to Manson's blasphemy. This would support the argument that it is the loss of their Christian moral security blanket that Manson's adversaries are scared of; not whether Marilyn Manson is breaking the law or not. When Marilyn Manson attempted to participate in Australia's Big Day Out musical festivals, he was met with extreme persecution. One of the main ringleaders in the moral fight against Marilyn Manson was the Reverend Fred Nile, a member of the Australian Parliament for the state of New South Wales. Nile was opposed to Marilyn Manson promoting the Church of Satan while he was in Australia. Marilyn Manson is a Reverend of the Church of Satan, if he were to promote his beliefs he would only be partaking in a pastime that Reverend Nile seems very fond of. The Reverend Marilyn Manson would be well within his rights as an individual and a Religious Leader to promote his religion, just as the Reverend Nile would be. Vivian Lees, an organiser of the Big Day Out, states that it is ridiculous to ban someone who has not broken any law. There are no reports of violence or crimes stemming from any of Manson's performances. No doubt Nile used his political power to ensure an outcome to his favour in the case of Marilyn Manson not getting to perform in the Big Day Out.

### **What Manson Really does for the Youth**

Marilyn Manson and the Satanic philosophies that he teaches are encouraging the youth of today to feel good about their selves and not to bow down to the oppressive guilt placed upon them by religion and the media. Marilyn Manson insists that not only the youth but everyone needs to be more in tune with their natural desires, show kindness to those who deserve it, stand up for their selves and be responsible individuals. Jodie Tyrell, an eighteen-year-old fan, claims that Marilyn Manson and his philosophies make the youth feel good about their selves. Marilyn Manson supports those who are condemned by mainstream culture for being individuals.

Marilyn Manson and the rock music subcultures in general are a great form of support for individuals who need to be accepted for who they are, not what they are. In a study conducted by Mimi Schippers in 2000, moral barriers were almost non-existent within the rock culture.

Schippers recorded that a moral cage no longer restrained females as well as males. Gender identities were still evident, but sexual identities were not. Females were permitted to be strong individuals just as much as men. Something that does not happen in morally correct mainstream culture. Within the rock culture females were no longer in a submissive role. The norm within the subculture was to do whatever you were naturally inclined. If this involved a woman wishing to show sexual attention to another female, the label of lesbian was not attached to her. Labels are for those of the mainstream culture who wish to define those that do not follow the norms of the mainstream. The rock subculture supported strong personal values and the destruction of morals.

### **Implications and Conclusions**

Considering the original questions posed in this article and assessing the facts that have been discussed, it is obvious that what Marilyn Manson and his subcultures are actually guilty of is reinforcing people's values, not creating them. Marilyn Manson and rock music in general cannot be held accountable for the primary socialisation of children, whether the child is perceived as socially acceptable, deviant or criminal.

What is more damaging to a child's initial socialisation is the implementation of scare tactics by their parents. Many parents rely solely on the media for their views on many subjects. The majority of parents have themselves been socialised in this manner, therefore they do not consider any other way. If the media informs a parent that some one or something is destroying the moral fabric of society, naturally a parent is going to be concerned for the wellbeing of their child or children. The media then continues to escalate the moral panic to such an extent that aggression and violence is created. Moral crusaders begin to take the law into their own hands. An example of this would be when so-called pro-lifers, anti-abortion protestors, murder doctors who are known to conduct abortions. The term murderous pro-lifer is as oxymoronic as is possible.

Facts appear time and time again to support the concept that Marilyn Manson and rock music supports the values that people already have. The mainstream suppresses the idea of anyone having personal values, through public officials use and abuse of the media. The Christian morality, that these often self-appointed moral crusaders try to force upon everyone, does not support the concepts of intelligence and individuality. The youth are persecuted for having personal strength and values. Freudian thinkers have insisted for years that the suppression of

natural instincts leads to problems. If only these moral crusaders were a little better educated, they would see the folly in their ways. Marilyn Manson is not the cause of teen angst, the oppressive norms of mainstream culture are to thank for that. Therefore it can be said that it is mainstream society that try to change people's basic, natural political values.

The idea of rock music and Marilyn Manson being primary socialising agents is also ridiculous. Primary socialisation is the responsibility of the parent or guardian. It is just typical of those who are oppressed by Christian morality to blame some one or something else for their own failings. How often do we hear these moral crusaders shake off responsibility by saying, "It was God's Will"? Perhaps they need to partake in a little Satanic philosophy their selves; then they may even learn to be personally responsible for their own actions and reactions.

# Aromagicks: The Magical Application of Aromatics

*Ray Sherwin*

Little has been written on the practicalities of aromatics in ritual. The odd items which have appeared in print have been dogmatic and unutterably inaccurate. So few people are involved in magick as well as being skilled in the use of aromatics that written information has always been plagiarised from previous inaccurate sources instead of being researched and tested. The sense of smell is grossly underrated by anyone who has not sat down and deliberately considered its effects. To such a person the ability to smell something is merely an adjunct to what is considered the more important gates of perception - i.e. the other four physical senses. No magician can afford to fall into this trap. The sense of smell can be the source of subtle conditioning, intended or accidental and in magical ritual the use of incenses and fragrant oils cannot be overestimated, the sense of smell being more evocative than any other, for example: Pheromones (sexually attractant hormones) function through the olfactory system without the nose acknowledging the existence of a smell ...the smell of hospitals sprayed into a room in such minute quantities that the nose could not detect it, measurably raised the anxiety levels of individuals in that environment ...some years ago, a perfumer working on synthetic musks discovered a substance which improved his sense of smell one hundred times. The government confiscated his papers, closed down his laboratory and told him not to do it again. This sinister episode plainly demonstrates the seriousness with which the establishment views the sense of smell, presumably for purposes of control ...on a more down to earth level, years of working with essential oils have demonstrated to me that certain vibrations within the

spectrum of smell have repeatable, almost universal, effects. For example, sandalwood, no matter who is smelling it, has a sedative effect. Lemongrass always wakes people up. Smells also have power by suggestion and, in pragmatic magical systems, it is a combination of these two principles - nature and association which is used in solo and group magicks.

The building up of a 'smellphabet', a contrived system of smell attributions, is something which can be only done at the individual level - it is not the function of the group. Such a system would consist of as many evocative smells from the past that the individual can think of and recreate.

For example, a magician, as a child, once had a fight with another boy on his way home from school. The fight took place near a patch of wild garlic and, ever since that time, whenever he smells garlic the emotion of the occasion comes rushing back. He now views this emotion as an aspect of the energy of Mars and consequently uses garlic in incenses of a martial type. The same magician has gone through this procedure with all his emotions. Ambergris is used in his Venus incense because it recalls the smell at the stable where he first made love. Frankincense is used only in incenses which are not intended to produce a violent emotional reaction because he finds it soothing.

Qabalistic or traditional magicians would wince at this kind of scheme, not realising that they spend a great deal of time bending their minds to arbitrary systems rather than designing systems to suit themselves.

In constructing incenses for group work there are certain consensus elements which should be borne in mind. The obvious is that fragrances such as sandalwood are appreciated almost without exception as being pleasant; rank odours such as asafoetida and catechu are, without exception, considered to be unpleasant. A Hathor incense for example, is sweet and heavy, giving the ambience required for the rite without using substances unknown to the Ancient Egyptians. An Autumn Equinox incense used for local group workings, is compounded from elements collected from the site where the workings will take place. It consists of fresh pine resin, mint leaves and flowers, rowanberries, chamomile heads and pine needles. It produces an abundant perfume sweet with the certainty of the collected harvest.

Someone who has no experience of incense at all would be best advised to buy a few ready-blended incenses. Buy a few from various sources, compare them and identify their ingredients. If the person who sold you the incense is not prepared to divulge the formulae don't buy anything else from that source. There are no secrets in this respect and such

reluctance to name the constituents of an incense usually indicates that the person is trying to conceal that they are charging more than the product is worth. Thereafter, start to collect the raw materials which you find most useful. These will mostly be gums and resins but there are also aromatic herbs, roots and woods which you will find useful.

I would not even think about trying to compound an incense if I did not have the following commodities in stock:

Frankincense	Dammar	Myrrh
Bay leaves	Oakmoss residue	Galangal root
Benzoin	Colophony	Sandalwood
Copal	Lavender	Pine needles

Burn each of these separately to become acquainted with the nature of each.

Certain liquids are important to adapt the fragrance of blended solids. These come in the form of resins or essential oils. These must be bought from a reputable dealer since they are easily adulterated. I would be reluctant to start with less than the following:

Benzoin (resinoid)	Cassia	Ylang Ylang
Cedarwood	Copiaba (balsam)	Geranium
Rose (synth) <sup>1</sup>	Jasmin (synth) <sup>1</sup>	

Incenses can be made dry or sticky according to taste. For a dry product add no more than 1ml of oil to 25mg of incense. For a more resinous add a little more essential oil having ensured that the gums and resins have been, at least in part, finely ground. The added liquids will bind powdered gums and resins together along with the herb and flower materials. If the fragrance is right but the product is not sufficiently resinous add sweet almond or olive oil to get the right texture. These are odourless and much less expensive than essential oils.

A blended incense needs time to mature. Formulae should not be discarded for at least two months since it is only when the blend is mature that the thurifer (person in charge of incense-making) can decide whether it is suitable for its purpose or whether it requires further adaptation. The final formula should then be kept safe. There is not a thurifer in the country who has not at some time created the world's finest incense only to mislay the formula and then forget how they made it.

For temple work an expert thurifer is required. Too little smoke and the incense will not be strong enough to have an effect - too much and the celebrants will be unable to complete the rite; they will be passing out, throwing up or getting out of the temple as quickly as possible. No guidelines can be given on this, it is wholly a matter of experience. As an alternative to incense essential oils can be evaporated in a metal dish over a gentle heat source such as a

candle. Fragrancers specially designed for this purpose can be obtained. Oils can be blended in the same way as incense ingredients but much greater care is needed in measuring them since they are rather more expensive.

Anointing oils are quite easy to make by simply blending essential oils and diluting them in a fixed oil such as olive or sweet almond. Some of the old formulae stipulate that tinctures<sup>2</sup> should be used but these are inferior to essential oils and their preparation is extremely time consuming.

Aromatic wines have the edge on a plain bordeaux or claret because they have distinct flavours not usually encountered outside the ritual situation. There are two ways in which these can be prepared. The easiest way is to macerate the herbs to be used in a wine from one's cellar. This is not a totally satisfactory method since the only elements over which one has control are the properties and, to a certain extent, the flavour. The second method, which involves fermenting yeast and sugar with herbs added at the outset, is much superior. Control can be exerted over its properties, alcohol content, body and flavour. The only disadvantage to this method is that the process needs to be started at least three months before the wine is needed.

Some Example Formulae

WINES: The alcohol in wines is a product of the action of yeasts (*saccharomyces elipsoidius*) on sugar of one sort or another. The more sugar you add the more alcoholic your wine will be (within the tolerance of the yeast used). General purpose yeast, available from any brew shop, has a relatively high tolerance to alcohol and is suitable for any herb wine. Herbs will be chosen for their properties rather than their flavour so a little fruit may be needed in some cases to make the brew palatable. As a general rule 100gm of herb to 4 litres of wine is about the right proportion. The following example is an aphrodisiac wine.

### **Equipment:**

2 demijohns, one with an airlock

1 plastic tube to be used as a syphon

1 funnel

1 or 2 filter papers



**Ingredients:**

2k sugar or honey

75gm damiana

25gm bay leaves

General purpose yeast

1 lemon

1 teabag

**Method:**

Simmer the herbs in 2 litres of water for about 45 minutes and strain the water into the demijohn. Melt the sugar in a pan of water and add this to the herb water. Squeeze the lemon into the demijohn and add the teabag. (These are added to provide citric acid and tannin respectively). Other commodities could be used, for example, orange peel for citric acid and willow herb leaves for tannin, these ingredients assist the action of yeast on sugar.

Leave the contents of the demijohn to cool. Prepare a starter bottle by putting one tablespoon of yeast in a bottle containing  $\frac{1}{4}$  litre of warm (18°) water. The starter is ready to add to the must in the demijohn when it has a good head and when the must has cooled to room temperature. This will take a few hours. Thereafter, provided the environment is not too cold, fermentation will hook after itself. When the airlock has stopped bubbling test the wine for flavour and strength. If it is ready move the demijohn somewhere cool for two or three weeks to allow fine particles to settle and then syphon off the clear liquid passing it through a filter into the spare demijohn. The longer the wine is kept the better it will be.

An alternative to this process is to tincture the herbs in strong alcohol and dilute the resulting substance to the required strength.

**ANOINTING OILS:**

There are two kinds of anointing oil: one works by smell-association, the other by causing the skin to tingle or 'burn' slightly<sup>3</sup>. The inclusion of a small percentage of cinnamon-leaf oil will cause the latter effect - the former is more difficult being a synthesis of all the aspects of

fragrance so far discussed. The following formula is taken from S.L. Mathers' translation of *The sacred Magic of Abra Melin The Mage*:

*"You shall prepare the sacred oil in this manner: Take of myrrh in tears, one part; of fine cinnamon, two parts; of galangal half a part; and the half of the total weight of these drugs of the best olive oil."*

These references are, of course, to solids but it is more convenient and the product is finer if essential oils are used. Olive can be replaced by sweet almond and, as a personal preference, I would use frankincense rather than cinnamon which is slightly toxic.

A favourite anointing oil often used for sexual attraction is that which was favoured by Aleister Crowley. I suspect that its name - Ruthvah - is a corruption of the Arabic *rub hayat* meaning "breath of life" and its alternative name, 'The Perfume of Immortality' to some extent substantiates this. A genuine ruthvah would be compounded from musk, ambergris and civet but the product of these animal secretions would be unjustifiably expensive. I spent some years working on this problem and eventually decided on the following formula as providing a fragrance almost exactly the same as the real thing at a fraction of the cost.

2 gm musk ambrette

3 gm civet

3 gm galbanum

6 gm Mineral oil

These to be beaten together in a mortar and pestle until an even consistency is obtained, (this may take two or three days). If a clear liquid is required this may then be filtered but the fragrance is stronger if the whole is retained.

### **EVAPORATING OILS:**

The two oils described above could be used for evaporating as well as for anointing. The example given here is of an oil compounded to enhance meditation. When evaporated for any length of time it will also kill airborne bacteria and mould spores.

2 ml Lavender B.P.C

2 ml Geranium

1 ml Sweet Orange (Israeli)

## INCENSES:

Given below are the formulae for Hathor and Baphomet both of which have been found most effective in ritual. As a forethought is given the formula given by God to Moses as recorded in Exodus Ch.30, v.34f.

*"Take fragrant spices; gum mastic, aromatic shells,<sup>4</sup> galbanum; add pure frankincense to the spices in equal proportions. Make it into incense, perfume made by the perfumer's craft, salted and pure, a holy thing. Pound it into fine powder...treat it as most holy."*

## HATHOR

25gm Myrrh	25gm Frankincense
25gm Benzoin	25gm Copal
25gm Meadowsweet	25gm Colophony
25gm Dammar	3gm Benzoin resinoid (liquid)
3gm Sweet Almond Oil	

Grind and mix the gums and herb, then add the liquids. Keep for at least one month before using.

## BAPHOMET

25gm Cactus Flowers	25gm Pine needles
25gm Meadowsweet	50gm Myrrh
12 gm Hellac	25gm Juniper berries
25gm Sandalwood	50gm Colophony
25gm Benzoin	10gm Patchouli Oil (Indones.)
5gm Sweet Almond Oil	

Method as for Hathor.

## Notes

1. Natural rose and jasmin oils are prohibitively expensive. In terms of fragrance many of the synthetics on the market are just as useful.
2. A tincture is merely a liquid (alcohol or oil) in which a powdered solid has been immersed

long enough for some of its properties to be transferred to the liquid.

3. If you look in the Bible, however, it is evident that the ancient Hebrews made and used their anointing oils by the bucketful, a practice they had, no doubt, picked up from the Egyptians.

4. Onycha - a shellfish found in the Mediterranean whose carapace was used in perfumery. The curtains of Solomon's temple may have been dyed purple using the same substance.

## The Hermetic Tradition

*by Michael Clarke*

The Hermetic Tradition is over two thousand years old. It is a living pagan tradition with some unbroken links to the past. Its ideas and practices have influenced most western pagan and occult movements. These include Practical Cabbala, the Grimoires, Enochian Magic, Freemasonry, The Golden Dawn system, Thelema, Wicca and others. Its practitioners work primarily with the Greek, Roman, Egyptian, or Judeo Christian Deities. Yet other traditions such as the Norse, Celtic or Hindu have also been included in its scope.

The roots of the Hermetic Tradition go back deep into the pagan past of mankind. In it can be found elements of shamanistic and folk practices as well as cross fertilisations from Babylonian or Chaldean religion. The tradition as a whole came together in Hellenistic and Roman Egypt, in particular in the cosmopolitan Hellenistic City of Alexandria. There, a unique mixture of Greek, Roman, Egyptian and Jewish Cultures produced the blending of ideas that would become Hermeticism.

The pagans of Alexandria and Roman Egypt lived in a country where several pantheons of gods and goddesses competed equally for attention. A system was needed through which different gods and goddesses could be compared and honoured. Hermeticism provided this. Within a single system Greek, Egyptian, Roman and even Judeo Christian deities could be honoured, evoked and used, as could the mythical parts of their star lore, philosophy and science.

Out of that blending together came four related traditions, all of which together form the Hermetic Tradition. Astrology studies the stars and their mythology. It can be used both for prediction and as an aid to ritual working. Alchemy studies the Earth and the human body and

builds an elaborate symbolism and mythology around them. It can be used practically (in what has now become chemistry), or spiritually for self-development. Stoicheia now known as Cabbala studies things in their most basic forms. Letters, sounds, spiritual states god forms etc. Cabbala is used as an aid to meditation and for practical ritual work. Finally Mageia or magic is a technology of mind used to produce inner change in the mind of magician and (possibly) the world around him or her.

The key idea that distinguishes the Hermetic Tradition is the idea of correspondence. This might be the correspondence of an Egyptian God with its Greek Counterpart. Or it might be the correspondence of a deity with particular colours, incenses, precious stones days of the week etc. The potential application of correspondence to both meditative and operative methods of occultism is very great. There is a large literature dealing with this side of the tradition alone. It is true to say that correspondence is the mainstay of western paganism and occultism, having applications as diverse as crystal healing or demonology, incense making or pathworking. Its influence is immense.

A second influential idea used in Hermeticism is that of the quest for self-improvement or self-perfection. The idea has been expressed in various ways. In alchemy it is the quest for the mythical Philosophers Stone, that turns base matter into gold, and makes the alchemist immortal. In Cabbala it is the quest to have "Knowledge and conversation of a Holy Guardian Angel". In magic it is the quest to become a Magus, a superhuman and godlike magician capable of doing anything he or she wills.

Other influential ideas include the speaking of special words of power (the so called Barbarous names of Evocation). They are the "magic words" of popular magic and pantomime.

Hermeticism also developed and formalised the method of preparing magical amulets or talismans for self-protection and self-confidence.

These concepts will be familiar to practitioners of western paganism and occultism. Later times took Hermetic methods and adapted them to whatever work was at hand. It could be the evocation of angels or demons in Judeo-Christian magic or it could be the scheme of ethical self-improvement espoused by the Golden Dawn. It could be the sexual magic used by Crowley and Thelema, or it could be the earth centred spirituality of Wicca and Paganism. Even the astrology columns of the newspapers derive from a method of working first formalised in Roman Egypt. The tradition was adaptable enough to assist all of them.

The Hermetic current was also the carrier of another survival from the ancient world, that of staged initiation and the "Mysteries". In the ancient world as now it was possible to study spiritual development and practical magic under a teacher. These courses of study were called the Mysteries. They tended to be associated with a particular place. With no available postal or telecommunications systems, one usually had to go to a particular place and reside there in order to study. Mysteries were to be found all around the Pagan Mediterranean World.

Most of these mysteries were closed down around 400 C.E. when Christianity achieved dominance within the Roman World. However some of them survived in part within the Hermetic Tradition (there were also survivals of female mysteries within the practice of Witchcraft). Early modern groups Hermetic derived groups such as Freemasons, Rosicrucians, and the Golden Dawn conduct initiation and training in a way that would have been familiar to an initiate in the ancient world. The idea of ascent through various stages of knowledge and responsibility under conditions of ritual secrecy was passed down to the modern Western World through Hermeticism.

The traditions described in this article can all be classed as Popular Hermeticism. There is a much more limited description of Hermeticism current in some circles. Hermeticism defined in this more limited way refers to "The Corpus Hermeticum", a collection of religious and philosophical texts, which survived in Byzantium and were then translated and promulgated in Renaissance Italy. Originally thought to be the "Book of Thoth", a ritual manual known to have existed in ancient Egypt, the texts are now thought to be the heavily edited remains of the liturgy of a native Egyptian mystery cult strongly influenced by Gnosticism and Christianity. In early modern England Hermeticism became associated exclusively with alchemy. Even today some will use the word Hermetic as a synonym for alchemy.

The Hermeticism we have now grew out of the best traditions of the ancient world. By entering this current we can ally ourselves with a tradition and a line of teachers that has been until very recently the main path of the Western Occult Tradition.

However, we now live in a world of change and ever-briefer attention spans. Many magicians want to divest themselves of any affiliation to the past. Their ideal is one of unrestricted freedom both of belief and action. Eclecticism and do-it-yourself are the order of the day. We have in some respects come full circle back to a situation similar to the tumultuous mixing of peoples and faiths that was Roman Egypt. Today's Cosmopolis is the infinite variety of

cyberspace. Allying oneself with any one tradition, in a world awash with traditions, is a suspect move to many of today's magicians. It smacks of elitism and the academy.

To justify itself now the Hermetic tradition may have to go back to basics, to reconsider the Greek God Hermes after whom the whole tradition was named. Hermes is a complicated ambiguous figure. Male but with female attributes, the god of travel and communication, a trader but also a thief. Hermes is a keeper of the hidden knowledge who gives out that knowledge only sparingly. He is a psychopomp, a guide to the underworld, and the deep places of the psyche. He is at times masked, at times invisible. His emblem is the Phallic Herm around which curl the twin serpents of knowledge and experience. He speaks all tongues but is often silent or evasive. He is the Lord of Riches but goes about naked or in disguise.

In the present day occult culture where belief can be temporarily assumed and then put aside, the image of Hermes has much to recommend it. Hermes demands no pre-ordained code of ethics. Advances in communications are of the essence of his cult. His wand the caduceus is the essence of healing, and mystic sexuality. Above all he is adaptable. He flows into and out of any situation. He will not tell you how to feel, what to do, or where to go. But when you have decided your own path, Hermes the god of travellers will speed you on your way.

# Surreal Games

*Soror Kieja 115*

The following games and techniques have been taken from the book *Surrealist Games*; Redstone Press, London. I compiled them, because everyone can experiment with them, no 'artistic talent' is needed, they are fun and can be used in artistic, magical and playful contexts.

## **THE EXQUISITE CORPSE**

The 'cadavre exquis', whether visual or verbal, was a favourite game with the surrealists.

Rules for the verbal form:

Minimum of three players

The players sit around a table and each writes on a sheet of paper a definite or indefinite article and an adjective (neighbours cannot see what's written). Sheets are folded to conceal the written words and are passed to the next player. Each player then writes a noun, conceals it, verb, definite or indefinite article, adjective, noun. Sentences are read on after a further passing on of the papers.

More complicated sentence structures can be agreed upon.

The game acquired its name from the first sentence obtained in this way:

The exquisite corpse will drink the new wine ('Le cadavre exquis boira le vin nouveau').

The game in its visual form is played very similar: The participants complete a figure without seeing what has been done already. If for example you play the game with three players you agree that in the first stage the head is drawn, in the second the belly and the final stage will consist of legs (or tentacles).

B: Some Chaos Magicians have used this game in its visual form to get pictures of group egregores.



## **AUTOMATIC DRAWING**

As with automatic writing, get yourself in a receptive frame of mind and draw without thinking, avoid conscious control over the image. Keeping your pencil on the paper can help the flow. In fact, automatic drawing is a sort of accelerated or intensified doodling, in which unexpected and unpredictable images can be made to appear, and used as the basis for further visual play.

## **FUMAGE**

A method of creating images or effects by passing paper or canvas over a smoking candle or petroleum lamp. The image is then fixed and perhaps worked on.

In another reference 'Fumage' is described as passing a canvas with wet oilpaint over a flame so that the image or colours become modified.

## **FROTTAGE**

A sheet of paper is placed on any natural or manufactured surface possessing a relief or incised pattern. The paper is rubbed with crayon, a soft pencil, charcoal etc. By combining frottages from different surfaces complex effects can be achieved within one drawing. The pattern or image obtained can be coloured, cut up, or combined with other material in collage.

## **DECALCOMANIA**

Spread gouache, ink or oil paint, diluted in some places, on to any suitable non-absorbent surface (coated paper, glass etc.), press onto this your sheet of paper or canvas, then lift or peel away.

Decalcomania is related to other games/ procedures that resemble the Rorschach Test used by psychologists, in which an ink-blot is folded in two to create a roughly symmetrical image and then is interpreted by the client.

The game 'ghosts of my friend' works as follows: a signature is folded in two while the ink is still wet. The resulting image gives revelations about the signatory.

This is a form of 'marbling'. An image is drawn into an oily liquid with water-based pigment (or vice versa). A sheet of paper is then placed upon or made to slide across the surface, and the image is lifted or 'creamed' off the liquid.

### **TORN PAPER COLLAGE**

This form of collage was invented by Hans Arp. Paper is torn or cut up, randomly or into shapes, and the pieces are then dropped onto a sheet of paper. These random configurations are then fixed with glue.

Variation: the torn paper already bears an image, which is thus dislocated and re-assembled unpredictably according to the fall of the paper. It can then be 're-interpreted' by subsequent working over with pencil or brush.

### **GRATTAGE**

Process of scraping wet or dried paint (or a mixture of both) from a canvas or another surface with a blade.

### **SANDPAINTING**

Glue is first randomly smeared on the canvas, then sand sprinkled upon it. It may be left to dry as it falls, or further manipulated with brushes, knives etc.

### **FROISSAGE**

A sheet of paper is screwed up, then smoothed out again. When soaked in coloured inks, the creases take up the colour, creating a veined effect.

### **COULAGE**

3D decalomania done by pouring molten metal/ wax into water. The material then solidifies. The resulting shapes can then be interpreted. This process is actually used in Austria and Germany when the New Year starts and is known as 'Bleigiessen' (leadpouring). Molten metal is poured into water and the shape can then be interpreted as to what the future of the next year holds for you in store.

# Liber KKK

*by Peter J. Carroll*

## **KAOS KERAUNOS KYBERNETOS**

(THE CHAOS THUNDERBOLT STEERS ALL THINGS)

Liber KKK is the first, complete, systematic magical training programme for some centuries. It is a definitive replacement for the Sacred Magic of Abramelin the Mage, which system has become obsolete due to its monotheist transcendentalism and its dependency on repressive forms of inhibitory gnosis now considered inappropriate.

Liber KKK is presented as a series of general magical techniques which the magician must develop into a workable programme using whatever symbols, instruments and forms of gnosis that appeal to him. It would be inappropriate for a Chaos Magic text to prescribe any particular beliefs or dogmas, except that magic works if certain general principles are followed. It would be inappropriate for any Chaos magician to slavishly adhere to the fine detail of any system. Much can be learnt from Liber KKK in the process of adapting general procedures to personal taste and objectives. Liber KKK may be attempted by any adult. The word "magician" applies equally to either sex and the use of the male personal pronouns in the text is merely a literary convention in the absence of neutral forms in English.

Liber KKK is a series of twenty-five magical operations or "conjurations". The five classical conjurations of Evocation, Divination, Enchantment, Invocation and Illumination are each performed on the five levels of Sorcery, Shamanic Magic, Ritual Magic, Astral Magic and High Magic. Thus the whole work systematically resumes the entire tradition of magical technique, leading the magician from simple practices and the manufacture of tools towards the mastery

of more complex experiments on the psychic level.

It is highly desirable that the magician has some form of private temple for his conjurations. Yet it is essential that the magician remains active in the world for the period of the work as a whole. The work does not entail any form of retreat from the world, but rather the world surrounding the magician is used as the proving ground for magic. Thus the business and social affairs of the magician are the prime focus for his magic. In performing that magic he gradually defines his style or spirituality. For it is senseless to define spirituality as other than the way one lives. If the Way of Magic is to have a spiritual component it can only be discovered through the performance, all strictures and exhortations are useless.

There is no upper limit on the time that may be allotted to complete the entire work but it cannot be completed in less than a single year. Any person with the time to complete the operation in less than a year should consider adopting further worldly commitments as arbitrary goals in support of which, various parts of the work can be used. Objective results are the proof of magic, all else is mysticism.

Samples of the Philosophers Stone which do not transmute lead to gold will also fail as elixirs of enlightenment in a lifestyle of risk and uncertainty. The magician may need to consider whether he needs to adopt projects involving these elements before he begins the work.

For the purpose of this operation, the five classical magical acts of Evocation, Divination, Enchantment, Invocation and Illumination are defined as follows:-

### **EVOCATION:**

Is work with entities which may be naturally occurring or manufactured. They may be regarded as independent spirits, fragments or the magicians subconscious, or the egregores of various species of life form, according to taste and belief structure. In practice Evocation is usually performed for Enchantment, in which the evoked entities are made to create effects on behalf of the magician. Evoked entities also find some application in Divination, when they are used to discover information for the magician.

### **DIVINATION:**

Includes all those practices in which the magician attempts to extend his perception by magical means.

**ENCHANTMENT:**

Includes all those practices in which the magician attempts to impose his will on reality.

**INVOCATION:**

Is the deliberate attunement of consciousness and the unconscious with some archetypal or significant nexus of thought. The classical conceptions of Pagan god forms are often used but other principles may serve. Invocation creates states of inspiration or possession during which Enchantment, Divination, or occasionally Evocation, can be performed.

**ILLUMINATION:**

Is deliberate self modification by magic and may include spells of Enchantment cast at oneself to repair weaknesses or increase strengths, and Divination and Invocation performed for inspiration and direction.

Thus all magical operations are based on the use of will, perception and imagination, which is to say that they are all species of Enchantment or Divination. Imagination is that which occurs when will and perception stimulate each other.

The five levels of magical activity, Sorcery, Shamanic, Ritual, Astral and High Magic are for the purposes of this operation defined as follows:-

**SORCERY:**

Is simple magic which depends on the occult connections which exist between physical phenomena. Sorcery is a mechanical art which does not require the theory that connection exist between the mind of the operator and the target. Any effects arising from such a connection can, however, be regarded as an added bonus. Working on the sorcery level the magician creates artifacts, tools and instruments which interact magically with the physical world and which can be used again in more subtle ways on the other levels. The sorcery level work should be performed thoroughly, for simple as its practices seem they are the foundation on which the higher level work rests.

**SHAMANIC MAGIC:**

Works on the level of trance, vision, imagination and dream. It opens the magician's subconscious by negating the psychic censor with various techniques. The magician faces

considerable danger on this level and may have frequent recourse to sorcery techniques or banishing ritual if it threatens to obsess or overwhelm him.

### **RITUAL MAGIC:**

Combines the abilities developed on the Sorcery and Shamanic levels. The magician brings together the use of tools from the Sorcery level with the subconscious powers liberated on the Shamanic levels and combines their use in a disciplined and controlled fashion.

### **ASTRAL MAGIC:**

Is performed by visualisation and altered states of consciousness or gnosis, alone. Physical paraphernalia is not used although the tools and instruments from the previous levels can be used in the form of visualised images. At first the magician will probably require seclusion, silence, darkness and considerable effort at concentration and trance to succeed with such magic, but practice will allow it to be performed anywhere.

### **HIGH MAGIC:**

Is that which occurs when there is no impediment to the direct magical effect of will, no barrier to direct clairvoyance and prescience, and no separation between the magician and any form of rapport or consciousness he chooses to enter into. For most people the portals of High Magic are open at a few peak moments in a lifetime. As the magician progresses through his training the momentum he acquires will force open the gates to the miraculous more often. No procedures are given here for the five conjurations of High Magic. High Magic represents the point where technique gives way to intuitive genius and each must intuit the key to unleashing such powers for himself.

The first twenty conjurations teach the full gamut of artificial tricks and techniques for throwing and catching the magical thunderbolt. In High Magic the primordial Chaos at the centre of our being grabs or hurls the thunderbolt by itself.

The five conjurations on each level may be attempted in any order but all five should be completed before beginning on the next level. The magician should prepare to begin the whole operation on a date that is auspicious or personally significant. Perhaps a birthday or a seasonal turning point. A book is prepared in which the magician is to record successes with each of the twenty-five conjurations. Only successful results are noted and the magician must modify his

approach to each conjuration until results worthy of recording are achieved. Lesser results may be recorded elsewhere for reference. The record of the Liber KKK operation, however, should contain an account of notable successes with each of the twenty-five conjurations. A single success with each should be regarded as an absolute minimum whilst five successes with each of the twenty-five conjurations can be regarded as thorough work.

With the possible exception of acts of High Magic, all conjurations should be planned in detail beforehand. Upon entering the temple beginning work, the magician should know precisely what he intends to do. Most magicians prefer to write out a rubric for a conjuration even if they rarely use the written form as a cue. The magician will often have to do more than is planned as inspiration and necessity move him. Yet he should never fail to carry out what he has planned or begin work with a vague idea of doing some magic.

### **The Gnostic Banishing Ritual**

During the period of the performance of the Liber KKK operation the magician may need to defend himself against the results of his own mistakes and hostile psychic influences. He may also need to replenish his own health and psychic forces. For these purposes the Gnostic Banishing Ritual may be used. It is a technically compact and powerful conjuration of Ritual Enchantment for all of the above purposes. It may be used freely during the work as a whole and particularly as a prelude and an ending to each of the first fifteen conjurations.

### **Conjurations One to Five - Sorcery Level Magic**

Sorcery depends on exploiting psychic connection between the physical phenomena and only secondarily on establishing psychic connections between mind and physical phenomena. Each of the conjurations requires the use of physical instruments which can be used again on other levels. It is highly desirable that the magician make these instruments by his own hand.

However the magician may adapt existing objects for use if such objects are especially significant, or unique artifacts, or designed by the magician, or if such objects become available to the magician in an unusual or meaningful manner. It is no accident that sorcery techniques often resemble certain childhood behaviour patterns. Children often have a natural familiarity with the simple principles of magic even if they lack the persistence or encouragement to make them work. The adult magician is seeking to regain that childlike sense of imagination, fluidity

and wishful thinking, and turn it into something of real power.

### **Conjuration One - Sorcery Evocation**

The magician creates with his own hands a physical representation of a fetish entity by carving, moulding or assembly. Its functions are in general to attract success, to protect by repelling misfortune and to act as a reservoir of power for the magician. It is usually shaped to resemble some kind of actual living being or chimerical being whose form suggests its function. If it is vaguely humanoid in shape it is known as a Homunculus. It may be made to contain parts of the magician's body or be annointed with blood or sexual fluids. The magician treats the fetish as a living being, speaking his will to it, commanding it to exert its influence in his favour and carrying it on his person when on critical errands. Some magicians prefer to make two fetishes, one to implement will, the other to bring knowledge and information.

### **Conjuration Two - Sorcery Divination**

The magician prepares a simple model of the universe for use as a divinatory tool. A set of Rune Sticks or Rune Stones is most excellent for this purpose. Occidental geomancy sticks provide a somewhat simpler model whilst the systems of Tarot or I Ching can prove too complex for later work on the Shamanic levels unless abbreviated in some way. The magician should perform divination both for general trends and for answer to specific questions. The element of the divinatory tool should be treated as having a fairly direct relationship to the parts of reality they represent and the procedures of sortilege should be regarded as a mirror of the process by which reality takes its decisions. Divinatory activity should be pitched at a frequency and complexity which allows answers to be remembered. It is preferable to divine for phenomena which are likely to confirm or negate the divination within a relatively short time period.

### **Conjuration Three - Sorcery Enchantment**

For the work of the third conjuration the magician may need to prepare or acquire a variety of instruments, but chief amongst these should be a single special tool or magical weapon, for enchantment. A small pointed wand or a knife are especially convenient. This special instrument or weapon can also be usefully employed to trace the pentagrams in the Gnostic Banishing Ritual. A fist sized piece of modelling clay or other plastic material may be the only



other instrument required. To perform Sorcery Enchantment the magician makes physical representations of his will and desire. Where possible the magical weapon should be used to help make or manipulate these representations. The magician should perform one or several conjurations of this type per week. As always he should aim to influence events before nature has made her mind up, and he should not put too great a strain on nature by conjuring for highly improbable events.

#### **Conjuration Four - Sorcery Invocation**

The aim of the fourth conjuration is to create radical changes in behaviour by temporarily altering the environment. There is no limit to the variation of experience the magician may wish to arrange for himself. He might, for example, after some careful background research, depart in disguise to some strange place and play out a completely new social role.

Alternatively, he may wish to equip his temple and himself in such a way that he experiences being an ancient Egyptian god for a time. In Sorcery Evocation the magician tests to the limit his ability to create arbitrary change by modifying his environment and his behaviour.

#### **Conjuration Five - Sorcery Illumination**

In works of Illumination the magician aims for self improvement in some precisely defined and specific way. Grandiose plans for spiritual enlightenment should be abandoned in favour of identifying and overcoming the more obvious weaknesses and increasing existing strengths. For the work of Illumination the magician makes or acquires some object to represent his quest as a whole. This object is technically known as a "lamp" although it may take the form of anything from a ring to a mandala. The "lamp" is used as a basis over which to proclaim various oaths and resolutions. Such oaths and resolutions may also be marked onto the design of the lamp. The magician may need to perform various supplementary acts of invocation, enchantment, divination and even evocation to make progress with the work of illumination. It is not unusual for the magician to destroy and rebuild the lamp during the work of illumination.

#### **Conjurations Six to Ten - Shamanic Level Magic**

Shamanic Magic depends on the use of altered states of consciousness in which active visualisation and passive vision seeking can most easily occur. The altered states which are easiest and safest to access are those of half- sleep, dream and light trances brought on by quiet

meditation. However, any method of Gnosis can be used according to taste, but in initial exercises it is wise to avoid certain dangerous and ecstatic practices which can lead to a loss of control. In general it is preferable to try and deepen the trance by concentrating on visualisation and vision than to deepen it by extreme Gnosis beforehand. In Shamanic Magic the magician is seeking to discover and establish connections between his mental imagery and phenomena in the world. Visions frequently occur in symbolic language, thus for example, diseases take on the appearance of insects or loathsome animals, and fears or desires may appear as spirits. The magician or shaman should deal with such things as the images in which they present themselves, banishing or invoking such forms by force of visualisation and interpreting their physical meaning where necessary. Shamanic magic tends to become a very idiosyncratic and free form exercise in which the magician also explores his symbol synthesising faculties.

### **Conjuration Six - Shamanic Evocation**

In this work the magician strives to establish a vision of an entity which he projects to do his bidding. It is often useful to work with the visualised forms of the entities used for the sorcery evocation although other forms can be chosen. In general, entities are used to encourage desired events to materialise, or to seek out information, in situations which are too complex for simple spells or divinations to be formulated. Entities act as semi- intelligent spells with a limited degree of independent action. The magician seeks to build an increasing rapport with the entities he has conjured by imagination until they begin to have real effect upon the world. Some of the best work with entities can often best be achieved by interacting with them in dreams.

### **Conjuration Seven - Shamanic Divination**

In Shamanic Magic divination consists of a vision quest for answers to particular questions. However, the traditional term "vision quest" should be understood to include a quest for an answer sensed in any way, be it hallucinatory voices, tactile sensation or whatever. In general the magician concentrates on the question he wishes to put as he enters his state of dream, half-sleep or trance and then allows a flow of images, voices or other sensations to arise within himself. A completely free form vision can be attempted and later interpreted, or the magician may attempt to structure his experience by looking for special symbols, particularly those

chosen for the sorcery divination work.

### **Conjuration Eight - Shamanic Enchantment**

In Shamanic Enchantment the magician seeks to impress his will upon the world by a direct or symbolic visualization of his desire. Thus whilst in his chosen form of trance he summons up an image of the target phenomena and visualises his desire coming to pass. The magician will often find it helpful to visualise himself in the spirit vision travelling to the person or situation he wishes to influence. He then visualises an imaginative enactment during which the situation or the person's behaviour changes to fit his desire. It is not unusual for the visualisation to become somewhat symbolic or distorted or coloured by the magician's imagination. In general these distractions should be banished by greater concentration on the desired visualisation. However, if they are persistent they may reveal some knowledge about the target or the magician's relationship to it which he can use to improve his enchantment. For example, if a target person repeatedly appears to have some kind of aura or animal form in a vision it is often best to work ones visualisation directly upon this. Similarly, if a target situation seems to have some kind of characteristic vibration or "feel" about it in the spirit vision then the magician will often succeed by spirit vision then the magician will often succeed by working his magic upon a visualisation of this rather than of the actual substance of the situation.

### **Conjuration Nine - Shamanic Invocation**

In Shamanic Invocation the magician draws knowledge and power from Atavisms, normally animal atavisms. A number of ingenious explanations exist as to why such experiences are possible. The human genetic code contains a huge amount of apparently unused information. Much of this must relate to our evolutionary history. The human brain has developed by a process of accretion rather than by complete modification. The older parts of our brain contain circuits and programs identical with those in other animals. Some magicians consider that the psychic part of humans is built up from the psychic debris of many past beings including animals, in much the same way as the physical body is. Others consider that the collective psyches of the various animal species is available to them telepathically.

To perform Shamanic Invocation the magician strives from some kind of possession by an animal atavism. The selection of a particular animal form is a very person matter. It may be

that the magician has had some affinity with a particular animal since childhood, or has some characteristic, physical or mental, which suggests an animal, or it may be that an intuition builds up or that a sudden visionary revelation occurs. To develop the invocation the magician should try to visualise himself in animal form whilst in trance and even to project himself in astral travel as an animal. It is often useful to physically act out the behaviour of the animal in a suitable environment. With practice, varying degrees of split consciousness can be achieved in which it is possible for the magician to interrogate his atavism upon matters it understands and to ask it to provide him with such of its powers as his physical or astral bodies can support.

### **Conjuration Ten - Shamanic Illumination**

The so called medicine journey of Shamanic Illumination is a quest for self-knowledge, self renewal or self improvement. It can take many forms. Traditionally it often takes the form of a death and rebirth experience in which the magician visualises his own death and dismemberment of his body followed by a rebuilding of his body and "spirit" and a rebirth. Sometimes this process is accompanied by physical privations such as sleeplessness, fasting and pain to deepen trance. Another method is to conduct a series of visionary journeys summoning up the so called "spirits" of natural phenomena, animals, plants and stones and asking them to yield knowledge. The simplest method of all is to retire for some days to a wild and secluded place far from the habitations of men and there to conduct a complete review of one's life up to that point, and also of one's future expectations.

### **Conjurations Eleven to Fifteen - Ritual Magic**

In ritual magic, the physical use of magical instruments is combined with altered states of consciousness in a series of structured ceremonies. You, the magician, also begin to incorporate certain magical theories into the design of your work to make it more precise and effective. In particular, you should seek to broaden your use of trance by using various techniques of gnosis. This has the effect of bringing the unconscious parts of the mind, which actually do the magic, more fully into play. In ritual magic, considerable use is made of various systems of symbolic correspondence, analogical thinking, and sigils. These are used to communicate with the unconscious and to preoccupy the conscious mind while magic is being worked.

Ritual magic is always structured as an indirect approach to desire on the conscious level. The

ritual magician never works with a direct representation or visualization of what he or she wants, but rather with some sigil or symbolic analogy which in a gnostic state stimulates actual desire in the unconscious.

### **Conjuration Eleven - Ritual Evocation**

For ritual evocation, magicians may choose to continue using the entity forms employed in the sorcery or shamanic levels or may wish to experiment with traditional forms from the classical grimoires of spirits. Alternatively they may attempt to build up their own entity forms.

Tradition has it that a magician should not seek to maintain more than four entities at the same time, and in practice this seems a good rule of thumb. In ritual evocation a material basis is always used even if this is merely a graphic sigil on paper. In the initial evocations, the magician builds up a strong visualized image of the entity using full gnosis.

In subsequent evocations, you address various commands and directions to the material basis of the entity or else seek to receive information from it. The material basis should be handled ritually and while in a gnostic state whenever possible. When not in use, it should be concealed.

### **Conjuration Twelve - Ritual Divination**

In ritual divination some kind of physical instrument is manipulated to give a symbolic or analogical answer while in a state of gnosis. Deep states of gnosis tend to preclude the use of complex divinatory instruments such as the Kabbala or I Ching for many people. Others may find that very simple systems such as bone casting tend to yield too little information for this kind of work, while systems of intermediate complexity such as runes, tarot or occidental geomancy are often most useful. Before the divination, the magician should ritually charge the divinatory instrument with a sigil or analogical representation of the question. The divinatory selection is then made under gnosis. The interpretation may be made under gnosis also or on return to ordinary consciousness.

### **Conjuration Thirteen - Ritual Enchantment**

For ritual enchantment, the magician may well choose to use the special instrument of enchantment from the sorcery level work, unless particularly inspired to create a better tool. The instrument of enchantment or "magical weapon" is used to trace sigils in the air, and also

where possible in the manufacture and manipulation of various spells. All ritual enchantments depend upon the use of some kind of spell to occupy and bypass the conscious mind and bring the more powerful unconscious into action. A spell can consist of virtually anything from the manufacture and consecration of a sigil, to the manipulation of wax images, or a ritual enactment of some analogy of desire. In all cases, the magician must use gnosis and concentration upon the spell itself, rather than the desire it represents to work effective enchantments.

### **Conjuration Fourteen - Ritual Invocation**

In ritual invocation, you, the magician seek to saturate your senses with experiences corresponding to, or symbolic of, some particular quality you wish to invoke. Thus you may dress your temple and person with colors, smells, symbols, numbers, stones, plants, metals, and sounds corresponding to that which is to be invoked. You also adapt your behaviour, thoughts, and visualizations while in gnosis in an attempt to become possessed by what you invoke. In practice, the classical god-forms are frequently used as the pagan pantheons offer a spectrum of qualities resuming the whole of psychology. You should not confine yourself to invoking only those qualities for which you have a personal sympathy. Any particularly successful invocation should be followed by an invocation of quite different qualities at some later time. A thorough program of ritual invocation should encompass success with at least five completely different invocations.

### **Conjuration Fifteen - Ritual Illumination**

In Ritual Illumination the magician applies various ritual acts of divination, enchantment, evocation and invocation to himself for self improvement. As with all acts of illumination the changes attempted should be specific rather than vague and general. The magician may find it useful to prepare a more elaborate "lamp" perhaps in the form of a mandala representing his self or soul for this conjuration. One effect of ritual illumination is often to force the magician to choose between Atman and Anatta. If he works within the paradigm of Anatta, the hypothesis of no-soul, then illumination is a matter of the addition or the deletion of certain patterns of thought and behaviour. If the magician works within the paradigm of Atman, the doctrine of personal soul, or Holy Guardian Angel, then he faces a more complex, dangerous and confusing situation. If a personal soul is presumed to exist but without a true will then the

atman magician can proceed as if he were an Anattaist. If a true will is presumed to exist then the conjuration must be directed towards its discovery and implementation. The author has avoided treading too far along this path but has observed the process go spectacularly wrong in numerous cases. Those who wish to attempt it are counselled to avoid accepting as true will, anything which conflicts radically with ordinary commonsense or "lower will", as it is disparity called in this paradigm.

### **Conjurations Sixteen to Twenty - Astral Magic**

Astral Magic is Ritual Magic performed entirely on the plane of visualisation and imagination. Unlike Shamanic Magic where a fairly free form use of images and visions is explored, this magic requires the precise and accurate visualisation of an internal landscape. In this landscape the magician carries out processes designed to bring him knowledge of the ordinary world or to change the world or himself. Astral Magic has to be approached with at least as much preparation and effort as it put into ritual magic or else it can tend to become a brief series of excursions around the imagination to little magical effect. Properly performed, it can be a source of extraordinary power and it has the advantage of requiring no physical equipment. Astral Magic is usually begun in some quiet secluded place whilst the magician is comfortably seated or couched with closed eyes. There may be few outward signs that anything is happening apart from perhaps a variation in breathing rates or posture or facial expressions as the magician enters gnosis.

To prepare for Astral Magic a temple or series of temples needs to be erected on the plane of visualised imagination. Such temples can take any convenient form although some magicians prefer to work with an exact simulacrum of their physical temple. The astral temple is visualised in fine detail and should contain all the equipment required for ritual or at least cupboards where any required instruments can be found. Any objects visualised into the temple should always remain there for subsequent inspection unless specifically dissolved or removed. The most important object in the temple is the magician's image of himself working in it. At first it may seem that he is merely manipulating a puppet of himself in the temple but with persistence this should give way to a feeling of actually being there.

Before beginning Astral Magic proper, the required temple and instruments together with an image of the magician moving about in it should be built up by a repeated series of visualisations until all the details are perfect. Only when this is complete should the magician begin to use the temple. Each conjuration that is performed should be planned in advance with

the same attention to detail as in Ritual Magic. The various acts of astral evocation, divination, enchantment, invocation and illumination take on a similar general form to the acts of Ritual Magic which the magician adapts for astral work.

### **Conjunctions Twenty One to Twenty Five - High Magic**

All the techniques of magic are really just so many ways of tricking some indefinable parts of ourselves into performing magic. The universe is basically a magical structure and we are all capable of magic. The really useful theories of magic are those which explain why magic tends to work so erratically and why we have such enormous inhibitions about believing in it, making it work, and recognising that it has worked. It is as if the universe has cast a spell upon us to convince us we are not magicians. However, this spell is rather a playful cosmic joke. The universe challenges us to shatter the illusion by leaving a few cracks in it.

No details are presented for the five conjunctions of High Magic, nor can they be given, the reader is referred back to the remarks made on them in the introduction. The magician must rely on the momentum of his work in sorcery, shamanism, ritual and astral magics to carry him into the domain of high magic where he evolves his own tricks and empty handed techniques for spontaneously liberating the chaotic creativity within.

### **KAOS KERAUNOS KYBERNETOS**



# Paroxysms of Magick

*Lionel Snell*

Recently I drew a comparison between the two systems of ideas arising at the same moment in history (1904): Einstein's theories of space-time relativity, and Austin Osman Spare's theories which I described as "a relativity of belief". It was interesting that the year of the writing of the Book of the Law, i.e. the first year of Crowley's New Aeon, should have been the time when traditional ideas of "the absolute" came under attack on two fronts.

Einstein undermined the idea of absolute position. So such questions as "does the sun go round the earth or the earth go round the sun" were demoted from being questions about absolute truth to questions about human choice. The answer is that from an everyday perspective it is easiest to think of the sun as circling the earth: it allows us to go on using handy expressions as "sun rise" and "sun set". But in a scientific framework it is much simpler to work with the idea of the earth circling the sun - because the equations are easier.

Because I saw this idea as very basic to magic, the nature of belief has been a recurring theme in mine own ideas. In SSOTBME I pointed out that the question "do you REALLY believe in spirits", which is typical of the non-magician, is not very interesting to the magician. The latter is more likely to argue as Crowley did that "I perform certain actions and certain results follow"; and, as with the scientists' heliocentric equations, the spirits often provide a neater model of the phenomena than any psychological or coincidental theory of magic.

We all recognise the power of absolute belief - fanaticism can move mountains - but we see that it is a power which tends to rule the believer. Magic is more concerned with ruling over power than being ruled by it. The struggle is perhaps to "beef up" our carefully chosen beliefs by making the unconscious accept them as absolute, but without handing over our control in the first place.

It is because of this confusion about belief - the heavy associations which linger with the word - that I have wondered about finding an alternative or replacement concept. Instead of "believing in" some idea, might we not "delight in" it? or "rejoice in" it? Or perhaps it is better to kidnap a dated phrase and say "instead of believing in ideas I am going to dig them". So the answer to "do you really believe in spirits?" becomes "no, but I really dig them!"

This "digging" principle was in a sense the serious message behind the "Manifesto of the OTTO" published in Aquarian Arrow number 21. This manifesto was a send-up of "heavy heavy" New Aeon occultism, but also a justification of it. It began with the plea: "What happened to the occult loonies, the hairy mega-thelemites of the late sixties? Where are they now?"

"When was the last time you attended a festival thronging with bordello witches, warlocks with long beards and flowing cloaks, all heavy with ankhs, pentagrams and all the trappings of kitschcraft. When were you last greeted in the streets of London with cries of 'Do what thou wilt'?"

"Over-the-top occultism is dead. Long live Over-the-top occultism!"

The general theme of the argument was "When occultism disassociated itself from the worst excesses of Dennis Wheatley, it castrated itself; for the worst excesses of Dennis Wheatley are where it's at."

The manifesto ended:

"The OTTO is the order that makes the Typhonian OTO look like the Mother's Union; makes the age of Maat sound like the whisper of a politely restrained fart at a Conservative Ladies luncheon gathering; makes Chaos Magick feel like a slightly limp cucumber sandwich remaining on a plate at the end of an exceptionally dull vicarage teaparty.

"So put on your cloaks, tattoo yourselves with sigils, vibrate names of power at the Café Royale, fill braziers with incense, wave kitsch swords ... Exceed! Exceed! But ever unto me!"

The idea behind the OTTO is this. In our early days, when we first become acquainted with the occult, it is often an awe-inspiring thing. After reading "The Devil Rides Out" we see an advert for the Sorcerer's Apprentice in Exchange & Mart and send off in trepidation for a catalogue of amazing incenses and weird paraphernalia to read by torch-light beneath the bedclothes with chattering teeth - expecting hellfire to blast us at any moment. A few years later we have worked our way through W. E. Butler, Dion Fortune and plucked up courage to read Crowley and we are ready to argue the psychological validity of magical technique with

anyone. What we have gained is wisdom and understanding. What we have lost is that old gut-wrenching excitement.

We know enough to steer clear of the ego-tripping looney with the piercing gaze and long black cloak. We see through his act and congratulate ourselves. But we overlook the fact that a good act can be a delight, a piece of street theatre, an art-form, an invocation in its own right. The OTTO message is this: now we have grown up enough that we no longer are in awe of the charlatan, it means that we are now free to delight in the charlatan - to *dig* the charlatan. Now we are mature enough to realise there aren't any ancient brotherhoods with secrets passed down from time immemorial, we are now free to *dig* those brotherhoods who put on a good act of being just that.

Now we know that all paraphernalia is just trappings with no value other than surface appearance, let us therefore maximise that residual value by making surface appearance utterly mind-blowing!

When the 70's occultist says "there's no point in using a silver censer when a coffee tin serves just as well", the OTTO initiate replies "there's no point in using a coffee tin when a 800 year old human skull looted from the ruins of a Mexican temple serves just as well."

The excitement of the OTTO is the excitement of overdoing it, and I suggest that this approach has something to offer us now. Let's consider an example of its application.

A typical problem of a hard core magical group is getting things to happen on time: after all the excitement of planning a really staggering ritual, when it comes to the day no-one turns up on time, and then they sit around chattering and smoking dope for a few hours before anything happens. If the master of rituals gets stropky and says that late arrivals will be fined or excommunicated, then everyone protests that he is on an ego power trip - and quotations like "let there be no difference made...", "every number is infinite" and "do what thou wilt" start flying around.

Now the OTTO approach might be as follows: the master or mistress of ritual, with eyes blazing and flecks of foam at the mouth, would scream "at the first stroke of midnight the door of the temple will be NAILED SHUT, and the ritual will commence!" Instead of rebelling at this apparent power trip, the brethren of the OTTO say "Wow! NAILED SHUT! That's really over the top! We dig it! And the ritual happens on time.

Paroxysms of delight can indeed be magical. They are an expression of the affirmation that pierces clouds of doubt. I can become so entranced by the loopyest of New Age festivals that I

can even end up digging the high prices...

In a sense I see the OTTO as spiritual heirs to the Fabulous Furry Phreak Brothers. Was not much of the "magic of the sixties" a product of people's willingness to cast aside doubt and indulge in paroxysms of delight? Some ageing hippies still insist that the Pentagon really did levitate when they surrounded it with linked hands...

In the terminology of Crowley's essay on the subject, perhaps the Hunchback (?) has now had a long enough innings, and it is time to reinstate the Soldier (!).

And now at last we are fortunate enough to have once more a real incentive to encourage our actions. When the brethren of the OTTO find their enthusiasm for blood sacrifices and desecrated churchyards to be in wane, they have learnt to sit in a circle, link hands, breathe slowly and deeply, and meditate on the image of an apoplectic Geoffrey Dickens.

# Cthulhuoid Copulations

*Frater AshT-Chozar-Ssaratu, Miskatonic Alchemical Expedition*

As a child, I was plagued by nightmares – fueled in part by my vivid imagination, my fascination with "monsters", and being exposed to personal violence at school (as well as vicarious violence via tv news & neighborhood gossip). At about age 8, my mother's uncle Henry taught me how to *wake-up* within dreamtime and how to use my dreams as a tool for examining and adjusting my personal relationship with the multiverse at large. I learned to assert my Will within my personal microcosm. By facing my fears personified by the various bogeys of my dreams, I began to dance creatively within maya rather than simply reacting to what others had created as though I were a consumer of fate or a victim of destiny. As my new perspective became more ingrained, monsters became my friends or guides rather than predators or tormentors. Strange inter-penetrations of my body with alien geometries became pleasant, rather than invasive or ego-threatening.

About 2 decades ago, I began to work consciously with the energies/entities of Lovecraft's mythos. At first I felt like a fieldmouse in a world populated by owls, hawks & rattlesnakes. But the farther I got in my explorations, the more I came to realize that my personal relationship with any energy or entity is one which is uniquely determined by me & the energy/entity in question – regardless of racial or ecological stereotypes.

This turn-around became fully actualized for me during a dreamtime initiatory sequence which took place (if memory serves me correctly) about 10 years ago (as time is measured on the plane in which I write this note).

I was part of an exploratory crew aboard the Miskatonic University research submarine *Grendal* off the sunken shoreline of R'Lyeh. I was naked, save for scuba tanks & utility belts. As I & the rest of my team filed past the bosun, she handed each of us a shoulder bag filled with

condoms. At that point I knew (without knowing how) that Cthulhu was waiting for us just beyond the airlock. I knew that in order to prevent impregnation by Cthulhu, I would need to put a condom over each & every tentacle tip, cilium fiber, & every other protuberance which Great Cthulhu might extend my way in communicatory caress or tentative exploration.

To be honest, I was terrified. I was also expectant. I had been preparing for this moment for nearly a decade. But when the airlock finished cycling, & I was ejected into the warm, moonlit sea, I was totally unprepared for the ensuing ecstatic initiation.

For one thing, I could *smell*. Smell is the sense I rely on most to check-out energy flow between myself and others during waking consciousness (which explains, at least in part, my strong aversion to smokers). Heretofore, in dreamtime, I had been bereft of my sense of smell. But now I was inundated with odors drifting at me from all sides. All erotic. All ecstatic. All inviting. I wanted *more!*

The geometry of this undersea grotto gave me severe vertigo – but it was not entirely unpleasant. (Raw power seldom is!) I felt as though any imbalance might well precipitate my demise – or worse. It was like being in free-fall while trying to navigate thru a rotating/undulating/breathing house of mirrors. Time folded & unfolded all around me. Every gesture, every choice I made opened up new timelines/closed off entire universes.

My every stray thought became reified instantly. Conscious will manifested even more quickly. [Or was it just that my time sense had been so speeded-up that aeons seemed to me to be instants?]

I cast off my scuba tanks & discarded my bag of condoms. I would settle for nothin' short of total union! Visions of parasitic impregnations & infestations flashed before my mind's eye. I blanked my mind momentarily to banish an image of tentacled embryos gnawing at my entrails. While in a no-mind state, I opened myself up. The smell was delicious. So was the feel. I relaxed my no-mind state in order to reason with myself. If I was unwilling to trust the input of my own highly developed senses, who or what could I ever trust in the future? Throwing caution to the wind I swam toward my alien lover.

Cthulhu caressed me & penetrated me in every conceivable orifice – from my ass to my eyes, from my ears to the pores on the soles of my feet. Each penetration ecstatic/orgasmic/informational. I drew prana directly from the erogenously charged seawater. I had no need of air to breathe. I became filled with the essence & substance of Cthulhu. In turn, I ejaculated into Cthulhu in a continuous stream for hours. Within us grew

embryonic intelligences from hybrid dimensions. From Bill Seibert's perspective, he/I/we felt them come to maturity within his brain & inside his spinal column. I [that is to say, the Bill's ego] became conscious of the totality of consciousness within me/us. I/we became the child of my/our union with Cthulhu – Oruborous sucking eggs out of my own tail. Auranos as both honeybee & pollen.

From what I am able to perceive, time flows differently on that plane in which Cthulhu is awake and orgasmically active than it does in the here-&-now. By morning [when I awoke back into my human body] I was centuries more mature than the night before. Yet, also more youthful. On the physical plane, I am no longer quite human. My physician once jokingly told me that I had the EKG of a corpse. Or a zombie. He re-did my EKG & I tested out normal. My stray thoughts can mess up EKG and EEG readings. My blood sugar levels, hormone levels etc. are more an outgrowth of my conscious thought patterns than my diet or any other external environmental factors. Organisms which are parasitic to other humans live benignly in my bloodstream & under my skin, except when I am indulging in a dark night of the soul. If I go forth with the idea that I am asserting my Will in the universe, I will most assuredly meet energies/entities who will [assertively!] work with me to hone my will. If I seek to control or dominate then I will meet those who seek to dominate me. Personally, I prefer to interact symbiotically with each & every entity/energy I meet. For me, playful synergy seems far more efficacious than hierarchical old aeon power struggles borrowed from our ancestor's ignorance & their underdeveloped comprehension of their own nervous systems.

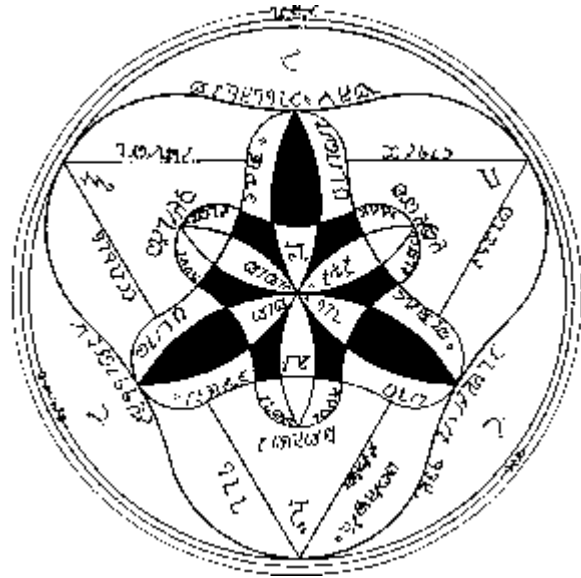
In trafficking with the Great Old Ones, Elder Gods, & other such energies/entities, I neither invoke, nor am I summoned. Rather, I open myself up to a conscious experience of she/he/they/that which I seek. Sometimes I am *visited-by*, while at other times I *flow-to*. For the most part, such distinctions are rather nonsensical, for there are aspects of me which identify strongly with the human Bill Seibert & other aspects of me which identify with those alien eroto-intelligences which commune with the human Bill Seibert. In a very real sense, my communion/communication with these entities/energies is continuous. Ritual invocations work to accentuate my awareness of what is already in progress. My relationship with entities/energies in this realm is primarily sexual – that is to say *interpenetrating*. I/we/they exchange non-physical analogs of genetic material. Such exchanges cannot [in my experience] occur without full trust, cooperation, & ecstatic openness. In this realm, force [rape, duplicity,

etc.] & other power games are not only non-productive, they seem not to be possible, [for me, at any rate].

The primary tool which I use for to open myself up to energies from the Lovecraftian dimensions is the trilateral circular vève shown below. I fashioned the original from memory after a whirlwind tour of its macrocosmic analog upon the back of Ithaqa, the Wind-Walker some 15 years ago. I then added appropriate labels [god names] through ordinary scholastic means, after translation into Enochian.

Over the years, I have come to appreciate that my human brain is but a miniscule appendage of my human mind. My human brain is [indeed] incapable of containing the raw energies of the cosmos. However, my human mind *is* capable of active egalitarian interaction with the most awesome entities/energies I have thus far met. Not to contain them. Not to control them. But to merge with them & share [artistically/sexually/mathematically] with them.

Humanity can indeed be quite frail. Yet, I choose not to hide my humanity. From my perspective frailty is one of humanity's more delicate survival traits! Openness & curiosity coupled with frailty seems to engender tenderness & patience from those who have been nurturing instincts/consciously cultivated predilections. When I am in open exploratory mode, I greet and interact with the unknown with my tender exuberance. [When I feel unable to be open or exuberant, I am a hermit who shuns all conscious contact with the unknown.] I have no interest in playing power-over games with behemoths – I'd rather we fucked ourselves silly instead! If I were to hide my frailties, I feel I might be [inadvertently] crushed or consumed during raucous loveplay.





# Dreaming Across Time

*Magu Magoo, L.O.O.N. (1988)*

"The SELF is infinite and you are just one facet of it, unaware of your other bodies and lives. Dreams are the key. Dreams, waking or sleeping, are links between you and your parallel incarnations. You must be receptive to them. Tell your SELF before you sleep, that you will dream of your Unearthly Facet."

Ronald Franklyn, We Pass from View.

Reincarnation is something of a bugaboo for many modern occultists. This is probably due to the number of "I was Crowley/Cleopatra" types that one runs into from time to time. Funny that I never meet any ex-lepers. Less common is the idea alluded to above, that each individual exists as a facet of a Self which has a multitude of incarnations, each with their own reality.

Facets which are both human and non-human. The Human facets could arise from alternative courses of action that you (the self reading this paper) could have taken, but chose another. Sounds pretty wacky, no? This model is at least a mathematical possibility, as described by three physicists: Everett, Wheeler and Graham. Saul-Paul Sirag explains:

*"In the Universe next door, I'm still a Physicist but working at a different field of research. A few universes over I'm an actor who dropped out of physics and never came back to it. In another universe I died in a concentration camp and don't exist in the present time at all."*

It goes without saying that most physicists don't take this model very seriously. No matter.

Prepare for Suspension of Disbelief, take a deep breath ...5 ...4 ...3 ...2 ...1 ...

To access the other facets of the INFINITE SELF the doorway which needs to be opened is the faculty of Dreaming:

*"It is through dreams that man communicates with the Dark Dream by which he is surrounded."*

Charles Baudelaire.

While sleeping dreams can be controlled by visualization, sigils and mantras, the waking dream is by far the most potent. Waking dreams range from normal fantasy and day-dreaming, to the Creative Vertigo wherein one may slip into a borderline psychosis. It is easier to 'slip' into such a state and begin to sense what is happening than to consciously orchestrate such an

experience.

I recall one instance of succumbing to this dream-vertigo, whilst walking around Liverpool one night. I felt detached and calm, almost blissfully peaceful yet with a growing undercurrent of panic gnawing away at my mind. Everything seemed imbued with a special kind of meaning I hadn't felt before. It was tantalizing, mocking me in its evasiveness. Revealed yet concealed in the movements of the cars and the traffic lights. A message from beyond, but not quite strong enough to break through. The realisation came - that the contact was another aspect of SELF attempting to influence me. A parallel incarnation within a different reality. The vertigo gripped me and I staggered back home. That night I dreamed of our meeting - He thought me and eidolon of the past, I knew him as a foreshadowing of a possible future.

By intensely re-running memory [pause, rewind] I found a common point from which our facets diverged. This occurred a month ago, when I left my job as a bookshop assistant. "He" was still working there, and as I discovered this, I became trapped in "his" reality, dreaming that I was he, dreaming about me. Reality became frayed at this point.

Now I was no longer sure which reality I was inhabiting, but was able to hurl my awareness across Time to glimpse other facets of my INFINITE SELF. Were they as disturbed as I, I wondered? A very thin tightrope to be walked indeed. In both waking and sleeping Dream I was hurled across facets, some of them utterly incomprehensible to me. In one dream I stared into a corridor of mirrors and watched my other forms come and go. Waking hours were punctuated by bouts of memory loss .... Our name is Legion. Momentum building up as I leapt between spaces.

Such is the nature of Dreaming Across Time. The theory of parallel incarnations is not important in itself. It enabled me to enter and explore a state of "Creative Derangement", part of which I have just described. To enter in and lose one's sense of SELF and thereby evoke the potentiality of "Otherness", be they human or non-human.

# Uncertainty, Chaos and the Atheist Pantheon

*by Anton Channing*

*Nothing is True, Everything is Permitted*

The Agnostics appeared during a time of intense rivalry between Atheism and Christianity and really upset the establishment. What was this strange power the Agnostics had discovered that made them such a subversive threat? It was simply that they were able to admit that they didn't know the ultimate truth! In effect they had liberated themselves from the belief that you should only believe in what you know to be true. Some Agnostics were Christians, even Bishops, who believed in God, but were able to admit that they weren't really sure. Others were scientists who essentially believed in Atheism, but were able to admit that there could be a God. Others just weren't sure either way. Under a motto of "We're not sure!" the uncertainty principle was born, decades before the discovery of quantum physics. In addition to this the Agnostics believed in free education and so held public lectures on anything and everything, for free.

So what happened to these Agnostics? Where are they these days? The truth is that they successfully took over the country. Thanks to the Agnostics, the tensions between the Atheists and Christians went off the boil and we now live in relatively tolerant society that allows us to openly practice magic. Well relatively openly anyway. This is the amazing power of Uncertainty, that it has effected the most amazing revolution in British society without anyone noticing! Certainly it never gets mentioned in History lessons in schools, and no one seems to talk about it elsewhere.

Judging by the tolerance and liberalism that agnosticism has successfully managed to breed in this country, it is incredible that it hasn't been tried elsewhere, such as in Northern Ireland or in the United States of America. It could have prevented the Bosnia, Serbia, Croatia, Kosovo crisis.

What does this have to do with Chaos as a magical tradition? Chaos Magicians are the magickal heirs to this powerful tradition of Uncertainty. Chaos Magic has enshrined Uncertainty into the very centre of its ethos. "Nothing is True, Everything is Permitted" is a popular saying amongst Chaos Magicians, probably having been influenced by the Discordian movement. The Principia Discordia contains the quote "Nothing is True, Everything is Permissible" attributed to Hassan I Sabbah, founder of Ismaelian Islam, also known as the Assassins. To Chaos Magicians this statement is itself not taken as some ultimate truth, but as a statement of liberation and freedom. If there is an objective truth in the universe, how are we ever meant to comprehend it when we only have subjective minds? Free from the idea of needing to serve some higher truth, Chaos Magicians, like the Agnostics, are free to try and find what actually seems to work.

So what have Chaos Magicians found works? Most magical systems seem to work, even wacky humorous systems like Discordianism. Even Atheism seems to work. Paradoxically, Atheism seems to be a tradition with a massive pantheon of gods and goddesses, its own brands of mysticism and its own style of magic.

Atheist magic seems to either draw on science, medicine and technology, or to be invocation or evocation of any of its deities. Chaos Magicians are particularly fond of drawing on Chaos Science, Fractals and Quantum Physics. However, ideas about evolution, memetics, virology, cancer, computer programs, virtual reality, artificial intelligence and genetic engineering have also been used.

Atheist mysticism has been given the special name psychology. It has been pointed out before that the psychological view of the conscious mind and subconscious mind are merely new names for spirit and soul respectively. Psychology merely reclothed these useful ideas with names more acceptable to the scientific establishment. It is true that it also gave the ideas a different feel, which was at once liberating and restricting. It was restricting because people thought they had to interpret these ideas in terms of the transcendental idea of atheist materialism. The mistake of Atheist material fundamentalism is to ascribe ultimate truth to the smallest level of reality yet defined. Thus the transcendental atomic level had been ascribed more truth than our own human level of experience. This is clearly just as ridiculous an idea as the religious mistake of ascribing ultimate truth to a higher plane, such as heaven, nirvana or the "spiritual" plane. Jung was an Atheist mystic who didn't make this mistake, and it is common knowledge amongst occultists that he borrowed heavily from Hermetic alchemy.

Atheists commonly also make another mistake they usually accuse the religious of making. This is the enslavement of the self to a god. Before I can talk about who the Atheist gods are, I must first define exactly what it is I mean by god in this context. A god is a powerful entity which has power to effect the behaviour of humans in some way. An entity is an organic living intelligence, which has an independent will and which may or may not have a physical body. Thus it can be seen that there are many things that Atheistic belief allows for the existence of, which can be reasonably defined as gods. What is more, when the identities of these gods is revealed, it can be seen that many have their own cults and respected positions within Atheist society. The chief god varies from Atheist society to Atheist society, but the general pantheon is more or less universal, even if some of the gods and goddesses assume demonic clothes in some regions. From the cult of Capitalism we notice the god Capital, a money deity who commands a massive following, many of whom are quite fanatical. In the Capitalist cult, Capital is locked in an eternal battle with the evil devil Commune, sometimes referred to as the Red Devil. Commune is the chief god in the cult of Communism, where it is Capital's turn to be demonised.

Other Atheist gods manage to get worshipped in a more stealthy fashion. Millions of people are loyal followers of the young god TV, A recent form of Press, the messenger deity in the Atheist pantheon. Watch out however for the young god Net, the latest adaptation of Press. In the form of Net, Press seeks to free itself from the service of the other Atheist gods, so that it can say what it really always wanted to say itself. Press currently has a loyal priesthood, with specialist divisions, but too much editorial control is being exerted from followers of other gods. The Net seeks a new way of spreading messages, one that allows Press to say anything he likes. I say he, but I think Press is more a hermaphrodite deity, an amalgamation of Iris and Mercury. The price Press will have to pay for this is the loss of her priesthood, but since this will allow him to work through his followers more directly, with greater speed, efficiency and freedom of speech, she will hardly mind paying this price.

Femine is another dualistic Atheist deity with a cult. Strangely the demon of the Feminist cult, namely Patriarch, doesn't seem to exist, or is perhaps the Atheist name for the old Monotheist God. In any case, noone seems to claim to follow Patriarch at all, making him one of the biggest demons of the Atheist age. At some point I expect some iconoclast will begin a cult around him. In his place, Feminists seem to demonise men in general, often to the dismay of men who would like to help the cause of sexual liberation, and the dismay of women who

don't really want what Feminine tells them they should want. It would seem that the most sexually liberated men and women are those who occasionally work with Feminine, when she has something worthwhile to offer them.

There are other, more sinister, gods in the Atheist world. Perhaps the worst is the vile god Tobacco. Tobacco is a parasitic deity that not only demands that his followers, known as smokers, follow a strict routine of ritual prayer at various times of the day, he also does so whilst damaging their health. Tobacco also has the psychic power to cause his victims stress, headaches, coughing and nervousness if they fail to keep to the strict routine. What is more, Tobacco only seems to offer a few minutes of mild pleasure in return for this obsessive devotion. I know this because I have personal experience of his rituals.

Not all the major gods are non-human, many humans have attained godhood in the Atheist age, some after they died, others whilst still alive. Elvis is an excellent example, not least because there is now a Church of Elvis, with its priesthood of Elvis impersonators. Whether it is intended seriously or humorously is hardly relevant, as the Discordians have shown us. I won't mention she who shall remain nameless, although she is another example.

Still living is Thatcher, who gained a significant number of followers in her cult of Thatcherism. Her cult otherwise differed little from the cult of Capital. It seems she made herself a demi-god in the service of the greater god of Capital. She took some, but not all, of the attributes of Feminine in addition, which was part of her success. Feminists saw her as opposed to the devil Patriarch, whilst Capitalists saw her as opposed to the devil Commune. In the end Capital realised that her deification was a distraction from His worship and replaced her with a high priest which had no personality of his own. Of course this meant that the Cult of Capitalism lost its appeal, not to mention the fact that the great devil Commune seemed to have vanished and become a minor deity. Capital must sense that without his opposite number his days as a major god are numbered, like God without the Devil. Perhaps that is why He is behaving so badly lately (re: The Banana War, Serbia, MAI, GM food etc.).

The examples are endless, I have discussed some of the major types, including the dualistic God-Devil pairs, Cult based deities, the Addictive deities, the Parasitic deities and the human Hero-deities. In short, Atheism seems to have a very complete pantheon and tradition. What is also certain is that without the taming influence of the agnostic movement, Atheism becomes just as authoritarian, fundamentalist and intolerant as any other belief system. You only have to look at old Nazi Germany, old Soviet Russia or modern day China to see that.

Let us then thank the greatest Atheist god of all, Uncertainty, for providing us with the calm tolerance of Agnosticism and Chaos Magic and shout with great passion and joy "I am not sure! There may be no ultimate truth! I'm just not sure!" for without Uncertainty, nothing would ever have changed.

### **Practical Liberation Exercise.**

I often feel that Chaos Magic is about actually finding out what magic actually works and then putting it into practise and using it, when it is useful to do so. Therefore I feel it is almost more than useless to explain a magical theory to a fellow magician, without then explaining how they could actually make use of what I was saying. So I will give an example of how one might actually do some Atheist magic.

Fractals are infinite patterns that repeat self-similar patterns within the lower levels of the pattern. Chaos Magicians are fond of observing fractalisation throughout all levels of reality. This even applies to ourselves. This has lead to the idea that on one level we are one individual, on a higher fractal level we are a part of a societal or group organism, whilst on a lower level our mind sub divides into minor sub-personalities, each with their own ideas, personality traits and behaviour patterns, all of which compete for dominance and/or influence of the whole self. It is then easy to see how some small part of your mind may become both self-preserving and destructive towards the over all whole. A smoking demon is an example of such a sub-personality. Interestingly, a smoking demon is a Fractal sub-part of both the smoker and the Atheist god Tobacco, giving it split loyalties. A quick examination of any such demon quickly shows you that its real loyalties are with the parasitic god, rather than with the smoker. This means that when a smoker has a cigarette, they are acting out of demonic possession from an outside entity.

If you are a smoking magician, and there are many, and you wish you could give up, try the following exercise. On the other hand, if you don't want to give up, there is little point! Part of the reason you may have failed to give up before is because you never actually saw yourself as a non-smoker, you were a smoker who was trying to give up. The following exercise allows you to see yourself as someone who was always a non-smoker, but who have been possessed by a smoking demon.

### **Step 1.**

Identify your smoking habit as an external demon. Recognise that you have been under possession from this demon and that it will attack you if you try to give up. Be confident that externalised its power will be considerably weakened. The main way it tricked you before was by pretending it was you and subverting your actions from within.

**Step 2.**

Name the demon. Be creative. One way is to use an appropriate word and then reverse it to make it sound demonic. Fagash becomes Fagashsagaf, Smog becomes Smogoms, Dogend becomes Dogendnegod etc.

**Step 3.**

Create an image or effigy of the demon. Draw a picture of it or make a sculpture. If you're not a confident artist just draw a cigarette with an evil face on it. Write its name underneath. You could even draw the face on a real cigarette if you have one left!

**Step 4.**

Prepare a ritual, include the image inside. Perform an evocation of the smoking demon. Calling it foul titles whilst saying its name three times out loud, ought to be sufficiently dramatic to work. Banish it back to the foul and evil devil Tobacco. Burn or otherwise destroy the effigy as you do so. Before finishing the ritual in your usual manner, you could read out a liturgy of all the bad health effects of making a pact with the evil Tobacco devil, and all the environmental damage he causes.

**Step 5.**

Being a smoker may have been a large or significant part of your persona. Having externalised and banished what you have now recognised as an external demon may leave you feeling a little empty or incomplete. This can be remedied by starting a new habit/behaviour pattern, this time a more healthy, environmentally friendly one. You can even finish the ritual in step four with a dedication to begin this new habit.

This technique is called the Five Step Plan.



The example above used smoking as a common example, in truth the same procedure can be used to rid oneself of any bad habit, inhibition or behaviour pattern which has ceased to be useful. It may seem a little dramatic way of stopping picking one's nose, or stopping biting ones nails but then most magicians are aware that the more dramatic the better when it comes to successful magic! Even if that's not true it is certainly more fun, although if it is an Atheist paradigm you are working in, then there are sound Psychological reasons why more dramatic magic will work better.

One last point, I am not trying to lay down a moral about not smoking, or saying smoking is bad or evil. I am merely saying that it is behaving evil towards you when you want to give up but can't. If you actually like smoking then that is your personal choice. I personally do not smoke because of the environmental damage and bad health effects it causes, but as a Chaos Magician I choose not to impose this belief, as some kind of ultimate truth, on anyone else. All Hail Uncertainty! I am not sure!

# Write Your Own Cthulhu Story

*By Catherine Bitzer*

If you are inherently creative, doing this won't be a problem. Simply sit down and write a story with Cthulhu as focus. However, some of us mortals need clearer guidelines than that. Below is a method I have used with marvelous results. Even if you are naturally creative, dreaming has its benefits.

Lovecraft often drew his ideas directly from his dreams. He seemed to be particularly sensitive to impressions from strange and occult creatures. So in his tradition, it is a good idea to use dreaming as an enhancement for creativity.

Do a dream spell to get ideas for your story. The SOI (Statement of Intent) should be something like: "I will dream of Cthulhu tonight". You could make it more specific: "I will dream a story of Cthulhu tonight". For more guidelines on dream spells, see my [article](#) on the subject. After dreaming, write everything down as usual. Leave the dream and its notes until the evening. Go about your day as usual. Do pay particular attention to who and what gets on your nerves as you go through the day's stresses and strains.

When you are ready to work on your story, take a Cthulhu bath. The water should be as cold as you can stand, add salt, subdue the lighting. Go to a room where you can comfortably write or type. Read through your dream again. Use it to create a synopsis of your story.

Which characters will feature in your story? I have found that it is most fun to feature myself as the main character, in mortal danger. It is also fun to use people close to you, your enemies, and famous people as characters. Since the story is only for private use, you can use whomever you please. It is also a great way to channel any negativity that might have caused you headaches during the day. When you feel particularly morose, you might even choose to die in the tale.

So, you are the central character. Your enemies and anyone else who got on your nerves during the day, die in the story (trying to save you, for example). There are one or two famous people who either die or rescue you, depending on your feelings about them, as well as life in general. Write a short synopsis of what happens to whom and how everything turns out.

Put your dream notes and your synopsis underneath your pillow and sleep on it. Any new dreams should again be written down the following morning. Proceed as you did the previous day. Take note of anyone new working on your nerves, for inclusion in your story. Have a bath and gather all the notes, old and new.

Revise your synopsis. Add anything new that emerged from your dreams and your day. Now, as quickly as possible, write out the story. Do not pause to think; write everything as it comes to you. Do not read through it. Sleep on it again.

The third day should be a replica of the previous two. The writing phase this time involves revising the first draft of your story. Read through it carefully, correcting grammatical mistakes. Add anything new that came up. Take away what doesn't appeal to you. Rewrite it neatly. And there you have it! A Cthulhu story of your very own!

This story can now be used in any Cthulhu rituals. It is also a safe way to get rid of anger or frustration. Read it to combat depression or feelings of powerlessness. You can create as many stories as you wish.

## **POWER**

Because magick comes from within the magician, the power also rests within. Creating a story as above enhances the experience of power. You have power over your characters' lives. It is like being their god. This feeling greatly enhances the experience of will and the power to make your spells happen. If you feel particularly weak and ineffective, the power rush of a Cthulhu story is an ideal way to empower yourself. It is also a good exercise for enhancing dream insights, creativity and fun. Writing your own Cthulhu story is highly beneficial in all areas of life, chaos and everything.

The above method can be applied to any field where creativity is necessary. If you are stuck on a project, dreaming is the ideal method to unstick yourself. Just substitute Cthulhu in your SOI with whatever topic it is you need insight about. All of this serves to relieve stress, which is the disease of our age. Especially in times like these, we can all do with a bit of relief. So try dreaming and creating. You most likely won't be disappointed!

# The Real Meaning of Initiations

*by Jaq D Hawkins*

Initiation plays an important role in many magical paths. In Witchcraft, initiation can mean a 'bringing into the fold', or a self-initiation can mean a dedication to the chosen path. Similarly, an initiation into a ceremonial magic Order is a formal recognition of becoming a part of that group, as well as a self-dedication to its principles and practices.

In my most recent book, *The Chaos Monkey*, I write about life's initiations. These are the changes that seem to be inherent in the lives of those who choose to walk a magical path. They can often be devastating, Dark Night of the Soul experiences, although not all of them are quite so extreme.

The purpose behind all initiations is really a demarcation of change, specifically a significant change in the life of the initiate. From this point of view, self-initiations become every bit as important as any initiation into a recognised group. After all, what is a hierarchy except an artificial construct, which gets its power from those who choose to recognise it as something with relevance? Technically, I am an initiate of a line of Witchcraft, because I took part in a ceremony which officially made me so. In actual practise, I am recognised as someone who practices witchcraft by some Hereditary friends of mine because of my magical practices, rather than any ceremony or even blood line, as well as someone who practices magic by my magician friends. My initiation magic took place many years before the ceremony referred to above, and had far more meaning. It was a 'real-life' initiation, one where my life irrevocably changed because I chose to walk the path of magic at an early age.

In the realm of groups and hierarchies, there can be genuine relevance in the acceptance of a ceremony of initiation. The one I have already confessed to held little real meaning for me, solely because I was pressured into it by someone who wanted to play 'superior witch' and teach me his brand of magic, despite the fact that I had been practising magic for much longer than he had and in more diverse circles.

More recently, I seriously considered accepting an initiation from a group for which I felt far more affinity, and yet I hesitated in this decision. Why? Many years ago, I wrote an article titled

Initiations, Memberships and other Games That People Play. This article described my attitude toward hierarchies and those who set themselves up in positions to bestow initiations. Far too often, these positions are filled by people who, like my initiator into the witchcraft line, are more interested in feeling in some way superior to the person to whom they are bestowing this honour. I had seen such power gaming in the political structure of this particular group. At one point I had agreed to the initiation and made arrangements to make it a bit special, but immediately after I agreed to it, it was like someone had flashed a neon light on reading "game on" and those in charge began the power games. I walked away, not disgruntled but with no doubt that I had made the right decision.

Not all initiations fit this model. There are groups which genuinely treat the process as one of official acceptance of someone who has already proven themselves suitable to be included in that specific group's structure. Ceremonies in such a situation can be a beautiful thing, much like a wedding or a coming of age ceremony in many cultures. In this situation, the change has really already been accomplished, and the new initiate is simply being formally welcomed.

Another important aspect of initiation is as a test. Returning to my statements about life's initiations, these are the ones that can test one's ability to cope with the ever changing panorama of existence that is the magical life. They can be much more profound than the relatively simple tests that one is usually put to for a group initiation. At one point in Chaos Monkey I state that "when everything seems to fall apart at once, you know you're on the right track." The magic, personified as The Monkey in this book, will certainly test you. Lessons are sometimes learned through hard teaching methods, and magic can be the hardest taskmaster you will ever encounter. This is as it should be, because magic is a responsibility which requires a certain strength of character to wield responsibly. Sadly, far too many who lack this character will set themselves up in positions of artificial authority in order to compensate for the real strength which they lack. Their magic will probably be limited as a result, but they can often impress the inexperienced enough to gather a few followers.

There is an art to recognising the onset of life's initiations, and to learning to ride them out in good humour, accepting the inevitable changes as they occur. It is something that comes only with practise, and will come more easily for some than others. Having had several such initiations over the years, I find that group initiations lose their mystique, but not their charm. As a species, we seem to need our ceremonies to mark important occasions. Every birthday party is like a new initiation to another phase of life, special anniversaries and the Millennium

itself serve as doorways in our conscious perceptions to new opportunities and the promise of the future. We look forward to special events, and an initiation into a magical group or coven is very much one of these special occasions which we enjoy celebrating so much, if perhaps rather more intensely for its spiritual significance.

It is a sad fact that many initiations of this sort are characterised by subservience games by the initiators. One must question what purpose it serves to prostrate oneself to those who would bestow the honour, but only if one is willing to co-operate with personal abasement. To some degree, this has become a common practise in ceremonial initiation. There is a historical basis for it to some degree in that it was once necessary to pledge secrecy at pain of death in order to belong to a secret society. Absolute loyalty to the group was essential for the survival of all of the members. In modern times, when such a promise may still hold some importance for those who are not in a position to admit to their magical affiliations because of things like job discrimination or child custody battles, the subservience is all too often taken well beyond the necessity for discretion and used as an excuse for personal power games.

The magician or witch who survives several of life's real initiations may find these games a bit difficult to take seriously. Genuine trials leave a much stronger impression on the psyche of those who have traversed the Abyss and come back with new strength as a result. Suddenly, the games that people play can look very petty and meaningless when compared to a Dark Night of the Soul, and the internal transitions which accompany the real life initiations that can never be bestowed by any individual or group.

One of the dictionary's definitions for initiation is a "first step". When contemplating an initiation which is offered or taking place of its own accord, perhaps the wisest question to ask oneself is "What am I stepping into?" Then perhaps it will become clear whether it is a step in the right direction, or whether it is time to perhaps consider a new direction. That too, is one of life's initiations.

# Chaos and Will

*by Catherine Bitzer*

Chaos magick and the will are intricately linked. In order to practice successful chaos magick it is necessary to know and train your true will. Will is the basis of all magick.

## **Chaos**

Chaos is the void where all things are possible. There is an infinity of potential in chaos.

Anything can happen, anything can be. Austin Osman Spare views Chaos as synonymous with the underworld and the collective Unconscious.

What you will in the subconscious, is what will be for you. This is your chaos.

## **Magick**

Magick is changing the world in conformity with the will. It is not easy to manipulate the subconscious, or chaotic will. This is because there are many distractions are conjured by the human brain. The ego, the physical environment, other ego's, etc. play a large role in clouding the true will.

The purpose of Chaos Magick is to get around these distractions and focus the undiluted true will. This is power.

According to Spare, will, desire and belief need to unify to effect change in the environment.

## **Will**

The magician uses will as a tool for exploring the supernatural. To do this, the mind needs to stop. The inner dialogue going on in all of our brains saps the true will. The same is true for individual habit, desire and belief.

Training the will involves getting rid of individuality in order to tap into the power source. Personal history needs to be 'erased'.

Change your habits at random. If you have a customary glass of wine at night for example, you could suddenly decide to have it in the morning instead. Or have something else - whisky, or

orange juice. Take a different way home each day. Disrupt your routines. Do the washing on a Sunday instead of a Saturday. There are many possibilities.

Desire can be taken care of by constantly remembering that you are going to die. You are one of many life-forms, your desires no more or less important than anything else's. This may seem morbid, but the practice of remembering death will help you lose your self-importance and accept responsibilities for your actions. Your true and undiluted will will strengthen.

In Chaos Magick belief is as random as everything else. Be aware constantly that the only gods or demons in existence are those created by yourself and your education. Belief can be 'erased' by adopting a different belief system every day. This is excellent for your will, and a lot of fun too.

The thelemic injunction - do what thou wilt shall be the whole of the law - is at the basis of Chaos. External authority is rejected. This authority includes the imposition of other wills on that of the magician. All external factors are rejected when the will is focused.

### **Conclusion**

The bottom line is: structure undermines your true will. So the more you undermine structure, the truer and the stronger your will can be. Chaos rules!



# The Tao of Drumming and Bonfire

## Etiquette

*by Dennis Murphy*

Excerpt From *The Book of 'O'*

Derived from the O-Ral Tradition.

Dedicated to the fire, Panphage (all devourer), Pangenetor (all begetter), to Pan, to Kali, to US.

Inevitably I will write too much and say too little. To compensate for this, I advise anyone who attempts to follow these instructions to re-write it for themselves from their own experience, until the teaching comes through. Keep your own journal of your experiences with/of the bonfire. The best instruction is oral tradition and direct experience. Nevertheless, I believe that this article is capable of being enough. Time will tell. Create your own system in your journal, eliminating the excess words I write here. For what is missing, I will attempt to keep an open correspondence through this writing or direct to myself, web, e-mail, or something. Also, I can direct you to active bonfires that you can participate in, or maybe we can have one just for you. One person can conduct a bonfire for a limitless number of people. This article is written for hir.

As to a religion: there is none, or rather there is all. Pan means "all". Pantheism welcomes all religions. The fire is impartial and makes no distinctions. Being eclectic means to form your own with what you like best, what you've taken from others and your own experiences. Since I believe everything comes from nothing, I worship nothing. Nothing is so important that you can't do without it. The fire is an altar to nothing, changing "something" into nothing. The **I CHING** for fire is:

*Li, Rite.*



Religion means to unite, as does yoga (union), to link back to your source - or as Lao Tzu says: "the way, the **Tao**. This is total enlightenment - to tie all your parts together, to integrate all factions of your self, bringing your life together. Joseph Campbell calls it "finding your bliss." The hippies refer to it as "getting it together." Saint Aleister compares it to finding your H.G.A. AZO calls it "getting your shit together."

The bonfire will help you do this. Be eclectic in your journal and around the fire.

Some basics for "doing a bonfire."

- 1) Supplies: Saw, ax, wood, location (time & space), first aid (comfrey), firewater, Friday hot-dogs (ask a Discordian), people, drums and rattles, and a copy of Libre Resh - to read at dawn, food, drink.
- 2) Banish - clear the space and time of any unwanted items, concepts and other trash.
- 3) Invoke/evoke desired energies & protective wards.
- 4) Make fire. From candle to huge bonfire. Remember, smaller fires can be jumped.
- 5) Keep the beat. Don't let the heartbeat of the fire die.
- 6) Fire and sex have a lot in common. Making "O's" (walking/dancing circles) around the fire. Counterclockwise "O's" - screwing up (unwinding). Clockwise "O's" - screwing down, (tighten-up). Creating and raising magickal children.

### **Bonfire Etiquette**

The bonfire is a journey from the known, the conventional safety of your life, into the unknown, with unknown dangers and many trials (try-O's), in order to give yourself over to the life of others. This is a spiritual and psychological journey moving both inward and outward. This is the Hero's journey.

"A hero is someone who has given his or her life to something bigger than oneself."

\* Joseph Campbell

At the fire you die to your old (O'd) self, and become a self-responsible free agent with no expectations.

"To evolve out of a position of psychological immaturity to the coming of self-responsibility and assurance requires a death and resurrection. That's the basic motif of the universal hero's journey - leaving one condition and finding the source of life to bring you forth into a richer or mature condition." - Joseph Campbell.

### **RIT-U-O**

The fire is a universal, time transcending energy common to all people. (Never-the-less, there will be those who seek to extinguish it.-BEAT CANCERS, DEMONS, COPS, BICCANS, 'bitch-craft'). Through the energy of the fire we can also honor the ancestors. We can do this by drumming, reading words of wisdom from the ancients (ancestors), acting on their wisdom (thus linking you to them), dancing the energy of the fire, making "O's" and taking care of ourselves and each other. Stay out of the way of the dancers and people making "O's". If you stop - leave a path around you.

Some Necessary Ideas:

More-O's

God = Everything = Nothing.

Something comes from Nothing, and eventually returns. Spire-O ; Cirk-O

O-cult knows nothing

does nothing

revolves around circles, vacuums, holes,

bodhi trees, nothing.

They're the naughty ones: (1+1=0)

The Tale is continuous, it cannot be told.

The tale is in the telling, it has no end.  
Therefore it is infinite, eternal.

Likewise, as with all things,  
the Tale has no beginning.  
It begins from nothing,  
and ends in nothing.

Therefore it is represented as a circle.  
Its beginning (head) touching (biting)  
its ending (tail).  
Thus a serpent, a dragon (Drag - On)  
is the form of the circle, or "O".  
Hence the O-region (Origin)  
of the O-cult, (the ring of fire)  
and all circle worshipping traditions.  
Cheery-O

Religion means to re-link  
Another name for the Tale.

According to the T-Ching, since "A" is the first letter of the alphabet, and the Tale ends in "O", the Tale is best spelled T-A-O and pronounced 'Tale' or 'Tail.'

The first A and the last O are bound, or joined together by Love, Z, (Zain) and hence the name for the sacred creator - AZO, from which everything comes, out of which everything goes.

A - ALEPH - the Fool, Spring, the beginning of a created being.  
O - AYIN - the Destruction, the transition from being to non-being, the O-T-Mate death. (As opposed to change or rebirth.) O - T - MAAT  
Z - Zain - Through love is the Preserver.

The story cannot be told. The TAO is the missed story, the mystery. By not being attached to the story, the mystery is lived, and in the living, realized. Re - O - eyes The path of light seems dark. The absence of light is darkness, nothing, the source from which the TAO begins. Attachment arises from desire, and is the secret of manifestation.

## 2-O's for Transformation

The TAO is expressed by the interaction of opposites. The Chinese depict this as Yin and Yang. By balancing the opposites, stability is maintained.

Action is inaction.

Inaction is action.

Everything, All-Together,

AWE is Nothing.

Hence nothing is balanced.

All is Nothing.

Pan means All.

Pan is Nothing, O, and everything.

NOX. The Night of Pan, is when everything is destroyed - transformed into nothing.

Flow.

Let go.

Be not attached.

Have no expectations.

Do not lust for results.

Expect the unexpected.

Take it easy.

Don't worry. Be happy.

Keep it simple.

The best things in life are free. (cost nothing)

Non action: the purest and most effective form of action.

The Taoist master teaches by example.  
Does not tell. (Tells nothing, has nothing to say)  
Not-being being; a selfless self.  
Is free of desire.  
Desires nothing.  
Does not fear. Fears nothing.  
Does not judge. Judges nothing.  
Acts without doing anything.  
Accepts things unconditionally.  
Lets things come and go.  
Does not cling.  
Has no expectations.  
Hides the ego.  
Needs no pride.  
Leads by emptying other's minds of useless knowledge;  
By wrecking other's senseless ambitions.  
By creating confusion in those who think that they know.  
Fills their belly, strengthens their bones.  
Does not take sides. Takes all sides.  
Remains centered (Zen-tered)  
Stays behind, and hence is ahead.  
Is detached from all things,  
and is thus one with them.  
Gives freely, and hence remains fulfilled.  
Respects outside as the self.

The TAO is like the Yoni.  
Empty.  
Never filled or used up.  
The source of all manifestation.  
As Nothing is the source of All Things.

Nourishes All.

The farther you enter into it, the deeper it is.

Ground of all being.

Ungraspable

Benefits all it touches

Creative and receptive.

Found in all places.

# Dark Sigils

*Fra. Metatron*

The idea of dark sigils came to me one evening while using standard sigil magic in a very dark room when a candle (my only form of light) blew out, unwilling to play hunt the matches I decided to carry on . I was unable to see the sigil so at the height of gnosis I stared deep into the black paper ; two things happened,

- 1) A sigil appeared in my mind and seemed to project onto the paper then vanish charged and working but the sigil was gone and I was unable to remember it (IDEAL?) .
- 2).A darkness/void moved towards me clearing my mind I could feel power not godhead or any vast creative intelligence, just pure undefined chaotic energy. This lasted for a few moments before reality began to creep in. I decided that both these points required further study and I felt that it would be good if other Sorors and Fraters would perhaps experiment with this as well, and if interested, feed back results to me.

## **Casting Dark Sigils**

1. First find a room or space where as much light can be cut out.
2. Prepare a sigil for the working about to be undertaken. (I feel this is necessary rather than just using a blank piece of paper or even the palm of your hand).
3. Inscribe the sigil onto dark paper or the palm of your hand. This depends on the method used to gain gnosis. If worked with a partner in a excitory/sex magic the sigil may be drawn on the partner in a position of visibility ie. the forehead, back, or genitals.
4. Begin with any suitable banishing ritual ie, gnostic, LBRP.
5. Any of the excitory or inhibitiary modes to reach a state of gnosis can be used ie, death postures, hyperventilation, or sexual acts seem to work particularly well. Continue with this to an extreme of exhaustion or relaxation until gnosis is achieved.



6. Stare directly into the sigil releasing any stored energies/kia.
7. Use appropriate banishing ritual.
8. Record ritual and any future results.

### **Entering the Void**

6a. When the sigil has been cast allow yourself to enter through it into the void, Use as you will. Continue as 7 above.

# An Introduction to Banishing Rituals

*Phil Hine*

If I had a £1 for every person I've met over the years who's said, "oh I don't bother with banishing rituals" - and then wondered why they started to have problems with their magic - I'd probably have, er..well enough money for a meal in a decent London restaurant. A Banishing Ritual is one of the first practical exercises that you should learn in magic (in my view, anyway), and by doing so, you can save yourself a lot of trouble later on.

Banishing is also known as Centering, which in many respects, is a more accurate term for the exercise.

So what is a Banishing Ritual? Essentially, Banishing has three aims. The first is that it 'warms you up' as a preparation for doing further ritual, meditation, or whatever, enabling you to put aside 'everyday thoughts' - "what's on TV later", etc. It allows you to take on the role of 'magician' (I'll go into this later on), and to place yourself in the 'centre' of your magical universe - the axis mundi. Secondly, Banishing sets up the space you are working in as 'sacred', so that the loft, bedroom, basement or wherever you are becomes, temporarily, a 'temple' space. Thirdly, a Banishing 'clears' the atmosphere of the area that you're working in of 'psychic debris' - I'm not entirely happy with this description, so I'll try and expand on that later as well.

Most Banishing rituals have three basic components:

1. A section to focus awareness on the BodyMind.
2. A section which demarcates the main zones, gates, quarters or dimensions of the chosen magical universe - at which you are the centre.
3. An identification with a chosen source of inspiration - merging the macrocosm (total psychocosm) with the microcosm (self).

## **Example Banishing**

There follows an example Banishing ritual that I will explain in terms of the above. It was

developed for use in a group known as 'The Circle of Stars' which was active in Leeds a few years ago.

1. Begin facing East<sup>1</sup> and stand, arms by your sides, head tilted slightly upwards, breathing slowly and regularly. Clear your mind of thoughts. Reach upwards with your right hand breathing in, and bring it down the centreline of your body whilst breathing out, visualising a beam of white light passing down through your body, from above your head to below your feet.

Next, turn your head to the left and point with your left hand, then turn to your right and stretch your right arm out, forming a Tau Cross.<sup>2</sup>

2 - breathe in, hold, and breathe out, visualising a ray of white light running across your body, from left to right. Then, whilst breathing in, bring your arms across your body and fold them across your chest. Breathe out, and visualise a cross of white light expanding outwards from your chest, along the two axes you have made. Feel yourself to be supercharged with energy, yet at the same time, calm and ready.

This completes the first stage of the Banishing, and is known in some magical systems as 'The Cross of Light'.

3. With your right hand, draw a Pentagram in the air before you. Begin at the apex and draw down to the left-hand point, then across to the right, across to the left, down to the lower right, and back up to the apex. Visualise the Pentagram glowing with energy. Then point your right hand into its centre and slowly intone the letters I-A-O<sup>3</sup> - drawing out each letter and visualising the pentagram glowing brightly with more energy as you do so. Turn and repeat this for South, West, and North.

3. Facing East, raise your arms and say:

"About me flare five-pointed stars,  
Above my head, the Infinite Stars  
Within my breast there flames a Star  
Every Man, and every woman is a Star  
Behold, A Circle of Stars."<sup>4</sup>

In this example, the first section of the Banishing focuses attention on your BodyMind, the second makes the space demarcation - marking out the four quarters, and the third is the 'union' with the infinite - 'as above, so below' if you will. After the third section, you are ready to begin your exercise, other ritual work, etc. If you were doing the Banishing as an exercise in itself, repeat the first section, and then after a pause - clap your hands together as a sign of ending the exercise. To close using this Banishing, do the rest of your work and then run through Sections 1 - 3 again.

## **Notes**

1. When working indoors, I often designate 'East' as the wall with a window in it.
2. The Tau Cross has a lot of magical information attached to it - go look it up!
3. The letters I.A.O signify the 'magical' formula of growth (Isis), destruction (Apothis) and Rebirth (Osiris).
4. This rubric is quite 'Thelemic' in style - we chose it for its 'poetic' quality.

## **Do it with Style!**

As with all kinds of magic, it's not so much what you do, it's how you do it. A little dash of theatricality does help a lot. For example, when using a Banishing to open a working, I let a tone of awe and anticipation creep into my voice. I try and create, using voice, gesture, and posture, an atmosphere of expectation and tension. Similarly, when using a Banishing to close a working, I try to project an air of finality, satisfaction, and success. My spoken words are less strident and commanding, and much gentler in intonation. This is certainly useful in group workings, but also useful in solo work - since the feedback that you give yourself also contributes to the atmosphere that you create. As Granny Weatherwax says - "it's Headology that counts".

## **Psychic Debris**

I said at the beginning that I wasn't happy with this, so here goes. A Banishing can be a magical equivalent to tidying up (which you should do before working anyway). Since most of us are not fortunate enough to have a room which can be used solely for magical work, we

have to use areas which are used for day-to-day living as well. This creates an atmosphere which you can pick up through unconscious cues, which it is well to 'Banish' before starting focused magical work - or it might well disturb you.

Similarly, after a working, you need to dispel the particular atmosphere that you've created, or you might well find that it 'clashes' with the everyday atmosphere that you associate with the room. On this point, it can be useful to Banish a room if there's been a particularly bad argument in it (the tension lingers), if you or someone else have been pouring out emotions all over it, or if you feel 'tired' within it. This sort of effect is covered by the term 'Psychic Debris'.

### **Practice**

Your chosen Banishing can be done as a daily practice - on awakening, and before retiring. It should be used to open and close any magical activity. In time, you will find that the ritual can be done almost on 'autopilot', and the associated feelings arise without conscious effort. It should be taken as an encouraging sign if you start having dreams about Banishing. I've often, during a nightmare, resorted to Banishing whatever-it-is that's bothering me, and nine times out of ten it does work. An interesting note, on Banishings & dreams is that, despite the fact that over the years I've used many different forms of banishing exercise, when in dreams, I always seem to use the Golden Dawn Lesser Pentagram ritual - probably because that was the very first one that I was taught.

### **Different Strokes**

The basic Banishing ritual that I have given above combines gesture, breath control, visualisation, energising, colours, symbols, and invocation. These are all essential elements to ritual magic that practice in, will stand you in good stead later on. Different Paths have different approaches to Banishing. As a Wiccan Neophyte, I was taught a method of 'Casting the Circle' which, on average, took a good 10-15 minutes. This is an excellent way of setting up a sacred space for a few hours' worth of ritual. It combined not only the elements given above, but also circumbulation (in a manner that suggested 'rising on the planes'), elemental invocations, altar consecration, establishing a sacred space using salt & water, incense & fire (candle). As a beginner I found this useful because it helped me build up my ability to visualise slowly (not everybody is good at visualisation automatically) and it had a strong emotional power to it, which is also important. In the circle, I felt 'safe', guarded, and ready for further

magick - which all helps you gain the confidence you need.

We did use the Lesser Banishing as well - but more for 'shorter' workings. But whether a Banishing is elaborate or minimalist, is up to you. The important thing is to know why you're doing it (and some people don't get told the whys in magic - just to do it), and that once you have the basic elements, you can add to them as you like. It is important that the symbols, images etc. are meaningful to you. Each time that you do a Banishing, you are balancing the different aspects of yourself & your psychocosm into a more dynamic whole. The underlying structure of the exercise remains similar whether you are working Wicca, Qabalah, Tantra, Thelema, or even Chaos.

### **The Magical Personality**

Why do people take on magical names? Possibly to impress their friends, but more often because they wish to create a distinct magical persona which they can slip into when doing their magical stuff. This is why the magical scene is littered with Merlins, Morganas, Taniths, Circes, Taleisins, etc - all names of wizardly folk. The 'magical personality' is what you become when you put your robe on, light candles & incense, and start fiddling with causal reality. The basic distinction is that 'you' as your normal personality might have all kinds of doubts about this magic business, and enjoy long conversations about archetypes and such-like, but your 'magical' self, if nothing else, is 110% sure (fingers crossed) that what you're doing is effective, and is going to work, even if it takes you all night! If you've ever played 'Dungeons & Dragons', you should know what I mean. A D&D game is a few bits of cardboard, coffee cups, lead figures, lots of dice, and scattered sheets of notes. Yet you take on your character to such an extent that when he/she/it is killed, it can be quite a shock. In magic, all the preparation - and here the Banishing is one of the most important bits - gets you 'into role' as the (hopefully) powerful and confident magician. And when you finish off your working, the second banishing stops you going down the pub and still acting as though you rule the Universe. Okay, well you might, but not everyone will appreciate this.

### **Outdoors**

It must be said, I've never felt entirely happy doing the standard forms of Banishing outdoors. I think that this is in part due to the different sense of space that I have when working in some wild spot. I find that this is particularly true if the place I am working at is a Power Spot.

Power Spots may be natural areas, or places where other magicians have worked at in the past. I think that outdoors working is something that you have to get a feel for by intuition, and that the 'rules' of indoor ritual don't always apply. Perhaps someone else would like to take this point up.

Finally, as you read your way through the multitude of occult how-to books available, you'll find lots of different Banishing ritual formats. Remember, there's no one right way to do it, just the way that works for you.

# Howling

*Phil Hine*

*"Mayhem speaks louder than words."*

Brother Moebius B., L.O.O.N.

## **The Babblogue:**

A deliberate derangement of the senses - orchestrating a personal cacophony; a descent into the depths of the subconscious, to confront and bind the 'lurkers' within.

This essay is a short account of a personal exploration of the 'demons' of my own psyche.

Rather than relying on existing approaches, for the reasons given below, I preferred to develop a purely personal approach. I give this account not to foist this particular approach onto others, but in the hope that it will assist those who are experimenting with different techniques. Nor do I wish to invalidate the traditional systems of Goetic magic, merely to say that while some may be satisfied to follow the maps of Abra-Melin or Crowley, this is not the case for me.

This work began fairly innocuously, with the compilation of a 'black book' - a dissection of self, in terms of habits, shortcomings, faults, hopes, ideals, all that I was, that I wished to be, or rejected. Likes, dislikes, attractions and revulsions. Then on to self-portraits; written in the third person - positive, negative, neutral portrayals, a curriculum vitae, an obituary. To this was added a "Book of Blunders" - every mistake or embarrassing moment that could be dredged up, cuttings from school reports, photographs and letters which brought back painful memories.

Choice extracts from this catalogue were read onto tapes, and the tapes scrambled together to form cut-up sequences. A deliberate attempt at psychic surgery this - smashing the vessel in order to remould it.

Then on to the mundane arrangements. Seclusion from others, as of old, a necessity - that



one's demons do not trouble the unwary visitor, and more practically, that one is not chanced upon, mistaken for a psychotic, and incarcerated.

As for food, I decided to rely on simple nutritious fare, sustaining and easy to prepare, with a stack of Pot Noodles as chemical aids. Drugs? Who needs them? Still, a selection of natural substances can aid things along.

The Temple: black, unadorned, windowless, but not uncluttered! Around its confines I heaped all kinds of junk. Sheets of hardboard, rubbish from a building skip, a bucket of clay, bottles, broken radio sets, a spray-gun. Everything I might need, plus a few more things besides.

Bringing forth the dweller within - its name is legion.

I was preparing for a descent into the labyrinth, to make known my 'forgotten ones', with only the thinnest of cords with which to map the maze.

Why risk insanity in such a way? This is the inner journey, the whale's belly, the feast of the ravening ones. Why go alone, without the security of tried and tested banishings and sigils?

Well I don't trust those old books, those mad monks with their Necronomicons, dead names and blasphemous sigils. What price forbidden knowledge? About £4.50 in paperback actually. Ridiculous! So I set forth to compile a 'living' grimoire. A product of the technocratic aeon, I use its debris to mould my dreams. "The Howling" - the hiss, roar and static screams of radios tuned to dead channels.

To the work then. Some loose structure being required (or so I thought), I devised a hierarchy based on the work of psychologist Abraham Maslow - ranging from 'survival demons' such as hunger or thirst, working up towards 'Ego' demons - the need for self-respect or a particular self-image, and more abstract conceptions: the hunger for knowledge or wisdom. The deeper the level of the hierarchy, the more primal the desires and urges.

The techniques: flooding and vomiting (eating and excreting) - to flood awareness with specific images, to bring forth (evoke) the demon, giving it form, "flesh" and eventually a name or a sigil. The scrambled personality tapes were to act as auditory sigils - storms of emotion whipped up by intensive remembering (replaying) sets of memories. Letting loose the hyenas of cynicism on a cherished ideal or goal.

The means of Gnosis: sensory overload, hyperventilation, old favourites such as hunger, thirst, exhaustion. 120 hours without sleep produces a fine paranoid 'edge' to consciousness.

Cohering the images that welled up from within - using finger-painting, moulding clay mixed

with body fluids and excreta, sculpture using broken glass; and the more usual methods; sigils, auto-writing, taking a line for a walk. By these means the Forgotten Ones take shape. These 'psychographs' accumulate in corners of the temple, and it takes on the clutter of an Austin Osman Spare print.

Alas, these psychographs fall far short of the images and visions that flicker around me. "Another pile of Shit for the ledger?" I scream and take a hammer to them, only to collapse exhausted and retching on the temple floor. The red lines of the yantra-circuit on the floor seem at that moment to be particularly mocking and indifferent to my efforts. There is a kind of 'wrenching' feeling in my head, the snap of vertebrae being twisted, a helpless animal having its neck wrung, and I begin to howl the names that erupt from my throat...

And the jackals rushed in to feed, and I laughed when I saw them 'cos they all wore my face. I came back from that moment into a kind of calm detachment - 'emptied' momentarily of any further feeling. I walked around the temple, as though seeing the debris for the first time, sifting carefully through the mess, examining each half-finished piece as though it wasn't anything to do with me. Some I was able to give names to - "you are Uul, the fear of failure", "you are Hamal, guilt not yet erased." This was the beginning of the formation of an alphabet of binding.

The second half of this operation consisted of experimenting with this alphabet, binding the demons into magical weapons for later use. When the initial phase of the work was done, I slept for about 18 hours, and awoke clear of the frenetic delirium which had been built up.

## **Commentary**

### **The Hierarchy of Human Needs**

Traditionally, Demons and Devils are organised according to ranks and hierarchies with "Princes" ruling lesser demons. The grimoires seem to imply that if Hell exists, then it is a bureaucracy, and so by the same token, Earthly bureaucracies are demonic structures - as anyone who has had any dealings with the DHSS will readily testify.

The hierarchy used in the Babblogue was developed by the psychologist Abraham Maslow, to show how the various levels of 'need' influence behaviour and motivation. His hierarchy of Human Needs is a pyramid of desires, ranging from biological survival needs (food, shelter, etc.) to more complex needs:

Biological	hunger, thirst, warmth
Safety	i.e. freedom from fear
Affiliative	to be given consideration
Esteem	status, praise, belonging
Cognitive	intellectual stimulation
Aesthetic	culture, art
Self-Actualization	self-knowledge

According to Maslow, the needs at one level must be at least partially fulfilled before those on the next level become important - so aesthetic needs are not usually high on the list when one is starving. One can become 'possessed' by one's survival demons, and consequentially able to perform actions one would otherwise not consider. Air crash survivors resorting to cannibalism is an extreme example of this.

In attempting to strip away the layers of my own psyche in this way, I was struck by the 'Russian-doll' nature of the demons - that the roots of a cognitive value could be traced downwards into the levels of self-esteem, affiliation, and survival needs. This idea seems to be implied in the zoomorphic image of the man-beast. If we deny our demons then they are indeed 'outside' and the self becomes a fortress, for an army at war with itself. In contrast, the Babblogue is a trial by catharsis, to understand and unify the dwellers within, rather than deny or subjugate them.

### **The Shaman's Journey**

The central theme of all 'magical retirements' of this nature is the journey within. Shamans world-wide, and the most powerful religious myths are concerned with this descent into chaos - the confrontation with death, the demon feast, trial by fire, communion with the dead - and the subsequent return - the realization of power, and the subsequent return to Human affairs as an initiate. The core elements in this process can be summarized as follows:

- Phase of Departure: Summons to depart, separation from mundane life, descent.
- Phase of Initiation: Ordeals, the labyrinth, womb, whales' belly, guides and allies.
- Illumination/Transformation
- Phase of Return: Rebirth, return to world.
- Mastery

Awareness of this process is a central theme of the contemporary approach to development which has come to be known as Chaos Magick, an approach which focuses on the examination and removal of belief structures, the cultural conditioning which defines our experience of the world. Deliberate self-wounding, to facilitate a return to the 'union' with Cosmos and Chaos that we initially feel that we have 'lost'. The benefits of this experience is an increased ability to survive, not by fighting the environment or becoming passively resigned to what happens to you, but understanding the basic unity of self and environment, and the extent to which one can be a self-determining agent.

# Freyja: Goddess of Magic

*Phil Hine*

According to Snorri Sturluson, author of the prose Edda, Freyja was "the most renowned of all the goddesses, and that she alone of the gods yet lived." This declaration implies that worship of Freyja had survived in Twelfth-Century Scandinavia. This essay serves as a brief introduction to Freyja, her lineage, attributes and domain, both exoteric and esoteric.

Freyja (like Odhinn) has many titles by which she is known. Freyja itself means "the lady." Her other titles include: Vanadis (Goddess of the Vanir), Vanabrudhr (Bride of the Vanir), Hörn (Mistress of Flax), Gefn (the giver), Syr (the sow), Mardöll (the Sea-bright) and Gullveig (the gold-greedy). Freyja is a member (perhaps the most prominent) of the Vanir, a race of fertility gods who at first fought with, then later, united with the Aesir.

Freyja is generally known as a fertility goddess. As the goddess of love, she is shown to be sexually attractive and free with her favours. She also had links with the dead; half of the slain she shared with Odhinn, and each day decided who would enter her hall Sessrumnir, which lay in Folkvang, 'the Field of Folk.' Freyja also was mistress of magic. She owned a falcon-skin which she would don in order to travel to the underworld, bringing back prophecies and knowledge of destiny. In addition to shape-shifting, she also was the goddess of seidhr and could magically control fire. She drove a chariot pulled by cats, and her totemic animal was the sow.

Freyja is a member of the Vanir, a pantheon of deities which are generally described as 'fertility' gods. There has been some speculation that the Vanir represent an agriculturally-centred, matrifocal people who were invaded, and later assimilated by the tribe whose gods were the Aesir. There is much evidence within the Norse Myths to show that the Aesir did not approve of Freyja's intimacy with her brother, Freyr - and also that Freyja and Freyr were the children of Njord by his un-named sister. Snorri tells us that brother-sister marriages were common amongst the Vanir, and this could well indicate a clash of tribal mores.

According to H. R. Ellis Davidson (*Myths & Gods of Northern Europe*), the Vanir were gods of

increase - in the fields, among the animals, and in the home, and also gave men the power to link with the world of the unseen. She notes that the cult of the Vanir was likely to have included orgiastic and sacrificial rites.

In *The Norse Myths*, Kevin Crossley-Holland notes that the Golden Age which followed Odhinn and his brothers' creation of the worlds, was brought to an end with the war between the Vanir and the Aesir - the first war. Freyja seems to play a pivotal role in bringing these events about. Crossley-Holland recounts the tale that Gullveig "the witch" visited the Aesir, and "filled them with loathing" by her talk of her lust for gold. They seized her and "riddled her body with spears." Three times they hurled her into the flames, but each time she stepped out, whole and reborn. In awe, the Aesir named her Heidh (the Shining One). When the Vanir heard about the Aesir's treatment of Gullveig, they prepared for war, as did the Aesir. The battle raged without either side being able to gain the upper hand, so eventually the gods sued for peace, and agreed to exchange leaders as proof of their good intention.

As part of the agreement, the Vanir gods Njord and Freyr made their way to Asgard, and Freyja journeyed with them. The Aesir appointed Njord and Freyr as high priests to preside over sacrifices, and Freyja was consecrated as a sacrificial high priestess.

Edred Thorsson, in *Runelore* identifies Gullveig as an aspect, or title, of Freyja, as does Crossley-Holland. This would certainly fit with Freyja's love of gold, and with the golden raiment which she adorned herself with. Moreover, Freyja is recognised as introducing to the Aesir the practices of Seidhr, acting as Odhinn's teacher in this regard. Crossley-Holland's recounting of the Gullveig myth makes it clear that this 'witch' was a seeress - "she enchanted wands of wood; she went into trances and cast spells." It is well-known that Freyja's cult involved the practice of Seidhr magic (of which, more later).

It is interesting to note that it was not, presumably, Freyja's liking for gold itself which so stirred the Aesir, but perhaps the intensity of her avarice, or desire. Gods or acts of desire & transgression appear to be pivotal in myths of the fall from grace, or the ending of 'primal' or golden ages. It is possible that Freyja, as a goddess of erotic desire and ecstasy, could be viewed as both powerful, worthy of respect, and yet at the same time, somewhat distrusted. Thorsson notes, in *Runelore*, that Freyja is a three-fold deity. She is a member of the Vanir, a goddess of Magic, and a goddess of warriors. Davidson remarks that it is possible to see Freyja as a Triple Goddess, with Frigg and Skadi.

In *The North Myths*, Crossley-Holland recounts the tale of The Necklace of the Brisings, the

major myth in which Freyja plays the 'starring' role. The basic story is that Freyja crept out of her hall one night and quietly left Asgard, followed, unbeknownst to her, by Loki. She found her way to the smithy of four dwarves - Alfrigg, Dvalin, Berling and Grerr. She lusted after a necklace of gold incised with wondrous patterns, which was the work of the dwarves. She offered to buy the necklace, but the dwarves would have no payment other than for them to lie with her for one night. Freyja accepted this, and afterwards, returned to her hall under the cover of darkness.

Loki made straight for Othinn's hall and told the High One what Freyja had done. Othinn, furious, ordered Loki to get the necklace from Freyja, which he did by shape-shifting into a fly, entering Sessrumnir, and stealing the necklace from Freyja as she lay asleep.

When Freyja woke the next morning and realised the necklace had been stolen from her, she knew that only Loki could have been capable of such an act and that moreover, he would have only done such a thing at Othinn's behest. She hurried to Othinn and confronted him about the necklace, whereupon the High One told her that she could only see it again under one condition - that she stir up war between two kings of men in Midgard, and that she use charms to give the slain new life, so that they could fight anew. Freyja agreed to this and her necklace was returned.

Crossley-Holland, in his notes on this tale, says that given Freyja's role as a goddess of war and death, it is possible that Othinn's final demand may well have been to her liking. It is generally agreed by scholars that the 'necklace of the Brisings' refers to the Old Norse word *brisingr*, meaning fire - referring to its brilliance. Ellis Davidson notes that the necklace is a symbol often attributed to mother goddesses.

As for esoteric interpretations of this tale, Freya Aswynn, in *Leaves of Yggdrasil*, says that the dwarves represent the four elements and the necklace, the fifth, which can only arise from the integration of the four. Thorsson, in *Runelore*, gives the explanation that the necklace represents the four-fold cosmic cycle of generation and regeneration. Thorsson notes that she may have slept with one dwarf a night, or with all four simultaneously.

The Norse Myths, as recounted by Crossley-Holland, give us some strong clues as towards Freyja's magical abilities. In the myth of Gullveig, she displays her powers before the Aesir, surviving all their attempts to do away with her. In *Hyndla's Poem*, she surrounds the giantess Hyndla with a ring of fire. Given her erotic character and her love of gold, I would infer that Freyja's magic also covered the powers of enchantment - the casting of glammers and

fascinations. I would point to two instances in *The Norse Myths* which would seem to support this idea: firstly, in 'The Building of Asgard's Wall', the giant-mason asks to take Freyja for his wife, in return for rebuilding the walls of Asgard. At this point, Freyja is described thusly:

*The beautiful goddess sat bolt upright and as she moved the necklace of the Brisings and her golden brooches and armbands and the gold thread in her clothing glittered and flashed. None but Odin could look directly at her.*

Secondly, in *Thor's Duel with Hrungrnir*, she tries to beguile the giant who again, is threatening to abduct her:

*Odin nodded and Freyja sidled forward. As she moved, all the jewels she was wearing flashed and glimmered, and Hrungrnir tried to rub the stars out of his eyes. 'Drink again,' said Freya.*

Freyja's cloak of feathers, which she used to enter the underworld is given to Loki on a couple of occasions - which in itself begs a question, as Loki demonstrates shape-shifting powers of his own accord. But the cloak of feathers as an example of bird-costume in general, appears to be a vital ingredient in a wide variety of shamanic traditions, as Mircea Eliade notes in his monumental work *Shamanism*, from the Tungus of Siberia to the Irish filidh.

Snorri says that Freyja weeps 'tears of gold' in searching for her lost husband, Od. Why she does this is not made clear. Davidson, in *Gods and Myths of Northern Europe* suggests that this is "a memory of the goddess seeking the slain god of fertility." On the surface, at least, this does suggest a link between Freyja and the cults of Isis or Cybelle. However, Thorsson, in *Runelore*, gives an alternative interpretation of this theme.

*"The name Odb-r simply indicates the force of ecstasy, of the magically inspired mind. To this, indeed, the goddess Freyja is wedded, and it too (as with Odbinn himself) is the chief aim of her strivings. As Odb-r wandered, so Freyja wandered after him, shedding tears of gold."*

This, says Thorsson, has nothing to do with myths of Ishtar (or Isis) - that Freyja is seeking "the numinous inspiration" embodied in the god.

Freyja is mistress of the body of practices known as Seidhr. As Thorsson explains in *The Nine Doors of Midgard*, there were two forms of magic practiced in the ancient North - Galdor -



which emphasises the development of will and exerting control over one's circumstances, and Seidhr - the magic of 'submergence' in which trance states played a major role. What Seidhr practices actually consisted of has become an issue of some debate in recent years. Jan Fries for example, in *Helrunar*, uses the term in two ways - firstly he attributes seidhr to the brewing of potions and herbal medicines, particularly those intended to bring about a change of consciousness, and secondly, he makes reference to the 'seething' body of the shaman, entering trance by shaking and trembling 'all-body spasms'. Davidson (op cit), discusses the Volva, a seeress or sooth-sayer, who entered into a divinatory trance at festivals, and was able to answer questions put to her by those present. The volva would be seated on a lofty seat or platform, spells were sung - the volva would be sometimes supported by a large company who acted as a choir and provided music - and the seeress passed into a state of ecstasy. According to Davidson, the volva would be consulted on matters related to the growth of crops, the prosperity of the community and the marriage of young people - all concerns which come within Freyja's sphere of influence.

Thorsson, in *Nine Doors*, briefly describes three forms of seidhr-craft: sooth-saying or divination, faring forth (travelling in other realms) and love-seidhr (sex-magic). He also mentions shape-shifting as an aspect of seidhr. Randy P. Connor, in *Blossom of Bone*, says that male practitioners of seidhr were reputed to be able to

*"bestow wealth and fame and to take these away. They could bring plenty during a time of famine or cause the land to be blighted. They could cause persons to fall ill, just as they could heal them with herbs and charms. They could bring lovers together and sever relationships. In later times, they aided warriors by magically dulling enemies' swords, halting enemies arrows in flight, raising storms at sea, and unbinding the chains of imprisoned comrades."*

All this should serve to give an impression of the possible range of seidhr practices. The subject of seidhr itself deserves close attention in it's own right.

In conclusion, I will offer some thoughts on what possibilities for magical work Freyja offers. Freyja is an archetypal sorceress. She could therefore be invoked by those who would learn the ways of sorcery, divination, and fascination. Indeed Thorsson, in *Nine Doors* describes an Invocation of Freyja in the sense of a 'blessing-work' in order to learn the powers of seidhr. Thorsson's invocations give a good example of how to approach Freyja appropriately:

*"I am come of this stead to honour Freya, to speak of my lusts for her lovely body, and of my greed for her mighty powers of seith. With these words I wish with all my heart she will come to me and be with me in body and soul.*

and....

*I call upon thee to come faring out of Folkvang and from thy seat at Sessrumnir - to be here with me now. Stride forth in thy guise as Gullveig - the one who thirsts for gold - and make thy holy might known in the shape of Heidh - the shining bright mother of holy Seith."*

The force of Freyja is invoked into a mead-horn, for the participant to drink and share with the goddess.

It would also seem appropriate to ask for Freyja's blessing in any act of seidhr-sorcery - Results Magic worked using the Northern Tradition. Workings of an erotic nature of intent might particularly attract her favour.

### **Works Cited**

Freya Aswynn, *Leaves of Yggdrasil* (Aswynn)

Randy P. Conner, *Blossom of Bone* (HarperCollins)

Kevin Crossley-Holland, *The Norse Myths* (Penguin)

H.R. Ellis Davidson, *Gods and Myths of Northern Europe* (Penguin)

Mircea Eliade, *Shamanism: Archaic techniques of ecstasy* (Penguin Arkana)

Jan Fries, *Hehrunar* (Mandrake of Oxford)

Edred Thorsson, *Runelore* (Samuel Weiser)

Edred Thorsson, *The Nine Doors of Midgard* (Llewellyn)

# Will

*Peter J. Carroll*

Magick is the science and art of causing change to occur in conformity with will as Crowley observes. Every thought and act conforms to this postulate but at the same time, 'Do what thou wilt shall be the whole of the Law'. It is clear that a range of phenomena is covered by the term 'will'.

The Thelemic injunction to 'Do what thou wilt' is the ultimate rejection of external authority, there is no need of any ethic law or god to proscribe the purpose in life for every man and woman is a star and there are no gods but man.

However, the extreme simplicity of discovering and implementing one's true will is an immense problem for beings as complex as ourselves. If one's true will is conceived of as that trajectory through life one has been best astrologically, genetically, sociologically and psychologically suited for, the problem is largely to eliminate unnecessary behaviour.

Animals in the wild state execute their true wills without much hesitation, confusion, worry, premeditation, or mistake. It is our enlarged organ of thought which distracts us from our true will at the same time as offering enlarged scope for its action.

It seems as though the will stirs the mind into action and then the churning of the mind directs the will to accomplish certain actions or further thoughts.

Will training is firstly aimed at bypassing unnecessary complications and distractions which make the ordinary man unspontaneous and confused in the performance of his life's work. The training of the magician also involves the development of the magical will which is the instrument with which he explores the supernatural.

Ordinary will involves achieving unity of desire. Magical will is a further development of this and involves stopping the mind altogether.

All habits, desires and beliefs sap the will and magicians have evolved many techniques for withdrawing will from these dissipations. Austin Spare transmuted and transcended personal aesthetic culture by seeking value in those things which are normally revolting. Crowley

advocated the adoption of a number of arbitrary opinions and personalities. He also suggested the method of equilibrium where the mind is disciplined to immediately call up the opposite to every thought which may arise. It is also supposed to be beneficial to break any habit to free oneself of that particular form of slavery. Among the many procedures given to Casteneda by his teacher to prepare him to approach will was 'erasing personal history'. This means losing self-importance and assuming responsibility for one's acts whilst constantly remembering that one is going to die. Although these are new habits they are considered a more effective basis for behaviour and they allow one to be more fluid in one's actions. Other techniques included disrupting one's routines, changing one's habits on a random basis and also the curious practice of not-doing. This entails noticing the shadows of things, the spaces between objects or the minute detail of objects and other things one normally overlooks.

Once the will has been detached from its sterile round of habits it is free to act creatively once again. This is the basis of Zen Enlightenment. The will may also learn to express itself supernaturally.

Spare considered that the free energy of (destroyed) belief has magical effect when projected through the subconscious by deliberate forgetfulness at moments of void or exhaustion.

Crowley said that the purpose of the yogas is to shut off the mind, *Asana* and *Pranayama* remove the sensation of the body, *Pratyahara*, *Dharana* and *Dhyana* stop the mind, and consciousness itself is annihilated in *Samadhi*. Casteneda includes and quintessentialises all traditions with the observation that will operates when the internal dialogue is shut off.

Many avenues for approaching the one-pointed or silenced state are open to the magician.

Those which are self-inflicted rather than willed are only intended to help the magician on his way. They tend to give chaotic experiences coloured by whatever happens to be in the mind at the time. Drugs fall into this category and should be regarded as giving no more than poor intimations of the true results of willed practice in the disciplines of Yoga and Magick.

The object of training the will is to progress to a point where the mind can be silenced at will to allow the full force of the entire will to surface. The surfacing of the will reveals a sense of direction or True Will and also its means of accomplishment.

From *The New Equinox*, Volume III

# The Origins of Satan

*Fra. Anastasius 217*

Satan is a complex figure who is popularly taken as the personification of evil which opposes Gods' work both on a cosmic level and upon earth by inspiring human beings to work in opposition to Gods' divine plan. Satan as a distinct figure has emerged from early Christian writings which are, in turn, based on ancient Hebraic texts. Whilst Satan is originally an agent of God, rather than an opposing power, he becomes more important and malevolent as the mythology is appropriated, firstly by dissident Jewish sects, and later, by early Christian authors.

## **Satan as God's Messenger**

As he first appears in the Hebrew Bible, Satan is not necessarily evil, much less opposed to God. He appears in both the book of Numbers and in Job as one of God's obedient servants - a messenger or angel - a word that translates the Hebrew term for messenger (*mal'ak*) into Greek (*angelos*). In biblical sources the Hebrew term the *satan* describes an adversarial role - it is not the name of a particular character. Although Hebrew storytellers occasionally introduced a supernatural character which they called the *satan*, what they meant was any one of the angels sent by God for the specific purpose of blocking or obstructing human activity. The root *stn* means "one who opposes, obstructs or acts as adversary." The Greek *diablos* (later translated as devil) literally means "one who throws something across one's path." Hebrew storytellers often attribute misfortune to human sin. Some however, also invoke this supernatural character, the *satan*, who by God's own order or permission, blocks or opposes human plans and desires. But this messenger is not necessarily malevolent. In the story of Balaam (Numbers) God sends a supernatural messenger, taking on the role of the *satan* to prevent Balaam from disobeying God. In the Book of Job, it is the *satan* (who is described as one of the Beni Elohim - sons of God) who challenges God to put Job to the test. The Lord agrees, authorizing the *satan* to afflict Job. Here, the *satan* terrifies and harms a person, but remains an angel, a member of the

heavenly court.

Around the time that Job was written (c. 550 B.C.E.) however, other biblical writers invoked the *satan* to account for division within Israel. The author of 1 Chronicles suggests that it was the *satan* who incited King David to introduce census taking - and taxation into Israel, which aroused vehement and immediate opposition. The prophet Zachariah also depicted the *satan* inciting factions within Israel. Some 4 centuries later in 168 B.C.E., when Jews regained their independence from their Seleucid rulers, internal conflict became more acute. For centuries, Jews had been pressured to assimilate to the ways of the foreign nations that had ruled them. These pressures reached breaking point in 168 B.C.E., when the Seleucid ruler, Antiochus Epiphanes decided to eradicate every trace of the Jews' "barbaric" culture. As told in 1 Maccabees, some Israelites determined to resist the foreign king battled on two fronts - not only against the occupiers, but also against those Jews who were inclined towards assimilation. The latter, the "Hellenizing Jews" were seen as traitors to God and Israel alike. In the decades that followed the Maccabean revolt, extreme dissident groups, bent on separating Israel from all foreign influences gained strength. These dissidents began increasingly to invoke the *satan* to characterize their Jewish opponents - accusing them of having been seduced by the power of evil (Satan, Beelzebub, Azazel, Belial, etc.) These dissidents also borrowed stories, and wrote their own, telling how angelic powers, swollen with lust or arrogance, fell from heaven into sin. As Satan became an increasingly important and personified figure, so stories about his origin proliferated.

The early stories of the origin of Satan characterize him as an *intimate* enemy - a trusted colleague or brother upon whose loyalty the well-being of family & society depend - but whom becomes unexpectedly hostile and jealous. Those who asked "How could God's own angel become his enemy?" were asking, in effect, "How could one of *us* become one of *them*?"

### **The Enemy Within**

This idea of Satan as the intimate enemy - the source of challenge and conflict from *within* a community of believers was to become a central theme in early Christian belief.

It was the sect known as the Essenes who placed the cosmic battle between angels and demons, God and Satan, at the centre of both their cosmology and politics. They saw the foreign occupation of Palestine - and the accommodation of the majority of Jews to that occupation - as evidence that the forces of evil ruled the world - and, in the form of Satan or

Mastema, had infiltrated God's chosen people, turning most of them into allies of the Evil One. Thus the war in heaven was also taking place on earth, with the Essenes casting themselves as the 'Sons of Light' against the 'Sons of Darkness'. The Essenes were influenced by apocryphal texts such as *The Book of the Watchers*, which introduced the idea of a division in Heaven. The author combines 2 stories, describing how Semihazah, leader of the Watchers, coerced 200 other angels in violating divine order by mating with human women - producing the nephilim (fallen ones) and demonic spirits who brought violence to the earth. It is also described how Azazel sinned by giving humans the secrets of metallurgy, that inspired men to make weapons and women to adorn themselves with gold, silver and cosmetics. These stories offer a paradigm which is not restricted to one historical situation, but which can be applied whenever an analogous situation arises. The author of Watchers places moral identity at the forefront of the question of who is God's chosen people. Thus it is not enough just to be a Jew - one must also be a Jew who acts morally. If angels could fall from grace, how much easier it will be for humans to be seduced by immorality?

### **Satan v Jesus**

The first Christian gospel, attributed to Mark, was written during the last year of the rebellion against Rome, as chronicled by Josephus. Mark describes how the spirit of God descends on Jesus at his baptism, driving him into the wilderness, where he is tempted by Satan. Even after his return from the wilderness, the powers of evil continue to attack him. Jesus' execution is the culmination of the struggle between God and Satan that began at his baptism. But his death is not a final defeat, but actually heralds God's ultimate victory. The cosmic war serves primarily to interpret human relationships in supernatural form. The figure of Satan becomes a way of characterizing the enemy as the embodiment of transcendent forces.

Luke, the only Gentile author among the gospel writers, makes explicit the connection between Jesus' Jewish enemies and the "evil one." Luke also states that Satan "entered into Judas Iscariot" who went and conferred with the chief priest to arrange the betrayal of Jesus. Luke's Gospel provides many details that contribute to the later Christian perception that Pontius Pilate was a well-meaning weakling and that it was the Jews who were ultimately responsible for Jesus' death.

In the Gospel according to John, the accusation against Jesus' *intimate* enemies - his fellow Jews is reiterated. When Jesus predicts his crucifixion, he declares that instead of showing a

judgement against *him*, it shows God's judgement against "this world"; instead of destroying Jesus, it will destroy the diabolic "ruler of the world" (John 12:31-32). John likewise terms the Jews as "Satan's Allies."

### **Christians v Pagans**

Between 70 and 100 C.E., the Christian movement became largely Gentile. As earlier Christians had claimed to see Satan among their fellow Jews, the new Gentile converts now saw Satan and his demonic allies at work in other Gentiles. Many converts found that they were threatened not by Jews but by pagans - Roman officers and city mobs who feared that Christian "atheism" could bring the wrath of the gods down on whole communities. One follower of Paul, in a letter attributed to him called the Letter to the Ephesians, writes:

*Our contest is not against flesh and blood but against powers, against principalities, against the world rulers of this present darkness, against the spiritual forces of evil in heavenly places (6:12).*

This sense of spiritual warfare was felt by many Christians facing persecution for their beliefs. The Gentile converts believed that worshipers of the pagan gods were driven by Satan to attack God's people. The movement which was rejected by the majority of Jews, whom it repudiated in turn, now appealed to people of every tribe and nation to break all former bonds of kinship and affiliation. For Christians, there were only two kinds of people - those who belong to God's kingdom (Heb. 12:22-24;13-14) and those who were ruled by Satan. Not only did Christians teach converts that these bonds were not sacred, but that they were of a diabolic character.

### **Heretics**

The apostle Paul, when confronted by rival teachers, dismissed them as Satan's servants:

*Even Satan disguises himself as an angel of light. So it is not strange if his servants disguise themselves as servants of righteousness (2 Cor. 11:13-15).*

Christians dreaded Satan's attacks from outside - from hostile pagans - but many of them believed that even more dangerous were Satan's forays among the most intimate enemies of all - other Christians, or, as most said of those with whom they disagreed, among heretics.

Around 180 C.E., Irenaeus wrote a massive attack on deviant Christians - calling them heretics and "servants of Satan." This enormously influential work, titled *Against Heresies*, states that false believers use the name of Christ only as a "lure" in order to teach doctrines inspired by



Satan and are themselves driven by lusts of the flesh. The Greek word 'heresy' (from *hairesis*) literally means 'choice'. Irenaeus, and his followers such as Tertullian insist that making such a choice is evil, since choice destroys unity. For Tertullian, asking questions and discussion is in itself suspect as the true Christian should have faith alone.

### **Conclusions**

So powerful is the vision of cosmic struggle that Christians have used it time and time again over the last two thousand years to interpret opposition and persecution - against "pagans", "heretics", unbelievers and atheists. Even among non-Christians, there is a tendency to portray social and political movements as being forces of good arrayed against the forces of evil. Anything which is seen as in opposition to the beliefs of an individual can be castigated with the label 'Satanic' - as has been the case in the twentieth century with Rock Music, Communism, and The United States of America. Satan not only represents the enemy without - but also the enemy within - and in the latter is seen as more dangerous and diabolic.

# King of the castle: magical orders and internal schism

*Phil Hine*

Anyone who has examined the history of occult movements in any detail will realise that schism, disorder, and "magical differences" are a regular occurrence. This is a fact much lamented by contemporary magicians, and there is much wonderment that it continues in the current occult milieu. In examining the development of magical orders as form of social organization, it is necessary to examine some of the predisposing factors which tend to make internal problems almost inevitable.

The roots of the modern occult movement lie in the Nineteenth Century, and it is unsurprising therefore, that some contemporary magical orders style themselves according the 'traditional' patterns established. Magical Orders such as the Hermetic Order of the Golden Dawn and the Ordo Templis Orientis, owed much in their organizational dynamic to Freemasonry. The Golden Dawn, in particular, seems to have set the template for many magical orders thereafter. The key element which should be understood, is not particularly that the Golden Dawn was hierarchical, but that the hierarchical grades came to reflect a kind of 'spiritual' authority. The problem with 'spiritual' authority is that it is rarely open to close inspection by others, and it is fairly easy for a charismatic and forceful person to claim moral superiority to others on the basis of a "higher initiation" which is not, a priori, open to inspection. Such was the position of Magregor Mathers and other leaders in the Golden Dawn, and many of its imitators since. Anyone may make the claim that due to a divine illumination, they have a mandate to lead and inform others (I see a good few letter making such a claim every month), but of course not everyone is in a position to carry it across in a group. The magical order, of course, is often the ideal place to make such a claim and make it stick, and so a good number of would-be gurus and magi have managed to fool at least some people, for quite a long period of time. The problem with having, as it were, "God on your side", is that it tends to inspire the leader

with a tendency towards absolutism. Paranoia is an inevitable consequence, probably due to the feeling that anyone who dares to criticise is also calling into question the very authenticity of the leader's initiation, and therefore, authority. This tends to lead to a direct polarisation of group members into followers and "enemies" - who are not merely challenging the leadership but the entire Order itself.

The cracks in the facade appear by a process of dissonance - occultists participating in a shared belief-system tend to a consensus on what kind of behaviour is consonant with a particular "spiritual" grade. When the leader begins to exhibit behaviour that calls into question his or her assumption of that grade, then the dissatisfaction begins to build further. Thus the leader feels his authority & authenticity are being further challenged, and sooner or later, it will all end in tears.

Internal schism within an order is, in a way, self-regulating, in that it makes a further polarisation between 'followers' and 'enemies'. Having a group of ex-members that the order can categorise now as 'enemies' tends to bond the members together, again, using the glue of mutual paranoia and ruffled feathers. The next course of action is all too familiar: psychic attack, magical battles, sniping through the pages of the occult press and so forth. If the members feel that they have "Truth", "God", or "The Great Work" on their side, then the perceived enemies automatically become black magicians or satanists. Suddenly, the threat of dealing with internal contradictions within the group can be brushed aside as the membership roll their sleeves up for the important task of defending Cosmic Truth against evil, just in the same way that adroit politicians use wars to distract the populace from trouble at home. Studies of groups such as religious cults indicates that groups are remarkably resilient in upholding their shared beliefs in the face of threats to their continued existence.

Since the Sixties, there has been a backlash against the spiritual hierarchy model so favoured by some occult orders. This has led to the proposal that hierarchies are in themselves flawed, and that no leaders are required to manage a group. This view has both strengths and weaknesses, but unfortunately it has received little in the way of critical analysis, and has become a matter of dogmatic belief in the same way that the above model has become an entrenched feature of occult belief - which tends to devolve into absolutes.

While occultists have been apparently existing in a vacuum, the borders of which have been defined by the limits of largely incoherent theories parroted by successive authors - there has been a good deal of research conducted into organizational dynamics, in everything from small

therapy groups to large corporations, the outcome of which makes some interesting points about both hierarchies, and leadership. The first point to make about hierarchies is that for some tasks, they function very efficiently - more so than systems where each person is assumed to have equal status. A rather mundane example of this is the so-called "Bystander Effect" - where a group of people will not initiate any action in a situation until someone appears to take charge and organise the group into performing tasks. This is particularly important when decisions need to be taken and acted upon effectively. However, this does not mean that a group which assumes a hierarchical organization is therefore solely limited to behaving as a hierarchy. At other times, members may behave and interact in quite different ways. So hierarchy is a form of organization which a group may use appropriately - although care is required.

Similarly, the question of leadership is more complex than it often appears. Modern texts on group dynamics refer to leadership as a role. In so-called 'Consensus' groups, which outwardly at least, have no leaders, there is no critical evaluation of how the leadership role might appear. Often then, it is the case that charismatic personalities become leaders, by virtue of their ability to influence others, rather than being chosen on a rational basis. It will be obvious to some people that leadership on the basis of "spiritual" authority is not exactly desirable. Equally, charismatic personalities, though they are perceived as being effective leaders, have a tendency to regard the position as their unalienable "right" - due to them having written x number of books or appeared on television as a spokesperson for an unquantified number of followers. The glamour of being perceived as a "star" also tends to lead to the feeling of having an absolute right to lead.

A more effective way to handle the question of leadership is to treat it as a role. If leadership is a role, then it becomes dependent on a definition, based on what it actually entails, rather than being the province of one particular individual, with no clear definition. If the qualities of leadership are explored and defined by the group, then two key points emerge. The first is that anyone may aspire to take on the role of leader in the group - providing they can demonstrate (or acquire) the necessary abilities. Secondly, that whoever takes on the role of leader is accountable to the other members of the organization. If a leader's task is defined and known, then it is far easier for others to call the leader to account if he or she is not acting appropriately. Moreover, since the leader is as much responsible for the success of the group as any other member, then it is less tempting for leaders to place themselves 'above' others in the

organization.

This has been a hard lesson for some forms of organization to learn. Absence of clear definition and reliance on absolutist authority which cannot be questioned or criticized tends to lead to systems collapsing. Occultists are particularly prey to problems when attempting to maintain group cohesion as there is a tendency to absolute stances which quickly become entrenched dogmas on the basis of "Truth" - be it legitimised from a spiritual or 'politically correct' standpoint. If "Truth" is treated as a relative rather than an absolute, as in Hassan I Sabbah's dictum "Nothing is True, Everything is Permitted", then the way can be cleared for the modelling of the magical organizations of the next generation on the basis of rational procedures and informed choices.

# Magical Training Programmes

*Phil Hine (1998)*

Some magical groups have training programmes which new or prospective members are expected to work through. Sometimes this is done within the context of a group setting - some magical groups have what are sometimes known as 'Outer Court Working Groups' which are specifically orientated to magical training; or, as is often the case when prospective members do not live within commuting distance of the group they are joining, the training is mediated through postal (or email) correspondence. In either case, the person undergoing the training programme will have a mediator - sometimes known as a *mentor* - who provides support, advice, and assesses their progress with the training material and overall suitability for becoming a full member of the group in question. The individual's work with the training programme, be it in a training group or through correspondence, will usually be supplemented by occasional one-to-one meetings with their mediator.

## **Why do Groups Use Programmes?**

Formal training programmes are usually (but not exclusively) a feature of the larger magical organisations such as orders or guilds. Having a requirement that all new or prospective members work through a formal training programme ensures that, prior to becoming full members of the group, candidates acquire a thorough grounding in the magical techniques and theory - what constitutes for that group the baseline body of knowledge and its application - relevant to the group. For example, in the late 1970's, after meeting two people who were members of a magical order which was oriented towards Qabalah and Enochian magic, I applied for membership with the order and as a preliminary, was asked to complete their 'outer court probationary' training programme - a year's correspondence course in basic Qabalistic magic. My responses to the course material could not have been particularly stunning as I was not invited to join the order as a neophyte - although by the time I had done the course, I had more-or-less decided that my interests lay in other directions. Some groups disseminate their

basic training programme through books - Peter J. Carroll's *Liber Null & Psychonaut* (Samuel Weiser) for example, details the Liber MMM training programme which is a prerequisite for gaining admission to the Illuminates of Thanateros magical order, whilst Edred Thorsson's *The Nine Doors of Midgard* does the same for the Runegild organisation which he founded. Hence a magical training programme prepares the candidate for further exploration of a particular magical system or approach (such as Qabalah or the Runes) and ensures that they have both a theoretical and practical grasp of the basic magical skills, themes and symbol systems used by the group. In undertaking to complete the programme, the candidate is demonstrating not only a commitment to the group, but also a commitment to their own magical development.

### **The Pros & Cons of Programmes**

Training Programmes have both advantages and disadvantages. A general advantage of training programmes is that they provide, both for the group and the prospective member, a period of mutual checking-out. The person undergoing the training programme will form impressions about the group through their contact with their mediators, and vice versa. Of course, this can quickly become a disadvantage if the candidate forms a poor impression of their mediator, or the mediator doesn't get on with the candidate. If the candidate's only contact with the group is through a single person, then they are more likely to judge the overall group on the basis of that person's behaviour. Equally, if the mediator takes a dislike to the person they are training, the mediator can block their admission to the group.

A related issue is that of inflexibility on the part of mediators over the application of the training programme to individual candidates. Training programmes work best when they are tailored to meet the needs of the people who are working through them. This is fine if the candidate lacks any prior magical experience - the group's formal training programme might be just what they need. However, when a candidate does have a magical 'track record', it seems to me to be pointless to foist upon them a training programme of magical exercises that they are demonstrably familiar with. I once mentored a candidate for a group where the training programme included basic yoga-type exercises (breath control, basic asanas, etc.). This particular candidate was teaching yoga at the time, so instead of insisting that he redo stuff he was already teaching other people, I asked him to run some yoga sessions for the training group and replaced that section of the programme with something else which he could get his teeth into.

Some negotiation, therefore, is useful. If nothing else, this shows that the mediator cares about the candidate and values their magical experience prior to their membership of the present group. It's important however, that if the candidate tells the mediator they can do something or are familiar with a particular technique (and therefore don't want to spend some months going over the basics again) that they be able to demonstrate such proficiency to the mediator - perhaps by allowing the mediator access to their magical diaries, or, as in the above instance, agreeing to lead a group training session in that area.

### **The Mediator as Ambassador**

For the group, mediators are often the 'first contact' a candidate has with them. Prior to this, the candidate will only have had the impressions - gained from books or articles in magazines, other people who are in the group, or whatever 'myths' are circulating about the group in the general occult milieu - so it becomes important that mediators present an accurate 'picture' of what the group is about. Mediators who don't answer letters, return phone calls or email, or who invite prospective candidates to meetings and then fail to turn up for them are unlikely to impress candidates, particularly if their expectations of the group are high in the first place. It's not uncommon for mediators to have the job thrust upon them purely because they are the closest group member to where a candidate lives. Mediators need to be aware that they are, in some ways, 'ambassadors' for the group and that as they are the candidate's main reference point, the candidate is likely to judge the group's effectiveness in terms of *their* behaviour and effectiveness towards them. To be effective, mediators need to know what is expected of them when they assume that role. Mediators also need to know that they are supported by the group and that they can turn to other members for assistance in dealing with any problems that arise in respect to the candidates they are dealing with. This may require some training for prospective mediators. Knowing how to do something oneself is not a guarantee of being able to teach someone else how to do it too. A useful approach for mediators is that, just as one of the common requirements for training programmes is that the candidate keep a magical diary of their progress (which the mediator can look over), the mediator too can keep a record (or at least notes) on their contacts with each candidate - such as problems arising and problems solved, how their feelings towards the candidate change, and what is generally learnt from the mediating experience. It's important to bear in mind that no matter how much experience one has with guiding candidates through a programme, each new candidate the mediator deals with



is as much an opportunity for learning new approaches as it is for the candidate. Keeping some form of record in this way can help a lot in clarifying issues for the mediator - particularly when it comes to assessing the candidates' overall performance and assessing one's own performance as a mediator. It is also very useful to keep a record if one is running training group sessions as a diary of work done in sessions can help the mediator assess which exercises and experiments work, and which don't. Thus evaluation becomes a two-way process.

### **Assessment**

Good assessment procedures are, in my view, essential to running training groups or moderating training courses. Good assessment however, need not be complicated or involve horribly complicated forms to fill out. The three basic forms of assessment are:

- Asking for feedback (both verbal and written)
- Reviewing Magical Diaries
- Asking trainees to produce something for the group to perform (i.e. a Ritual, pathworking, or a 'how-to' session), thereby demonstrating their knowledge of, and practical application of a technique.

All of these are very simple, yet all of them can give the mediator a great deal of information about the candidate, and how they are dealing with the groups' work.

### **Staying the Course**

It's not unusual for formal magical training programmes to have a relatively high drop-out rate. Candidates may find that during a programme, their interests change, their interest in the group wanes, their personal circumstances change so they cannot complete the course, they decide to go off and start their own group (sometimes as a consequence of some personal magical revelation), or suddenly decide that magic is 'evil' and become a born-again Christian! If, as is so often said, magic is about producing a change in circumstances, we should perhaps expect this sort of thing, and perhaps to applaud it. If someone drops out of a training programme doesn't necessarily reflect badly on the programme or their mediator, but it's a good idea, nonetheless, to try and find out *why* they've done so. It's not always possible to do so, but dropouts can leave mediators wondering if it's something they've said or done. Equally, when someone (for whatever reason) drops out from a magical training programme, it should not be taken as an indication that they are an abject failure both as a person and a magician.

### **"dear ..., I'm sorry to have to inform you..."**

It does of course occur that not everyone who begins a magical training programme is found to be suitable for full inclusion in the group concerned. There are myriad reasons why this is so, but what it comes down to is that the individual has to be informed as to why he or she isn't going to be admitted into the group. Or not, as is so often the case. Writing 'rejection letters' is difficult, particularly if you can't quite put into words *why* you don't think the candidate is suitable or perhaps that you think the person is clearly bonkers but don't quite want to state this quite so boldly. Difficult as this is, I do feel that some kind of 'closure' contact is more useful than simply 'dropping' the person concerned and hoping they'll pick up the hint. Whilst some people do 'get the hint', others may well persist in their application to the group through other channels. In large groups - particularly those consisting of local sub-groups, it may be necessary to inform others about the decision not to admit someone to the group, if only to prevent them from getting in via another sub-group in the organisation. In these circumstances, mediators may need support from more experienced group members and clear lines of communication to ensure that the mediator's decision is made known, and supported by the rest of the group.

### **What happens after Completing the Programme?**

On completion of the programme, (assuming the candidate hasn't dropped out halfway through it), the candidate will expect to be formally invited (or initiated) into the group as a full member. Some groups, as a precursor to this momentous event, invite candidates to a meeting so that other members can have a look at them. This can be useful when a candidate's only contact with a group has been through one person or a local sub-group. Ideally, the candidate's mediator should be present at such a meeting, to present an overall assessment of the candidate - perhaps countering other member's initial impressions, which will tend to be based on how that person conducts themselves at the meeting.

Magical training programmes are useful for candidates when:

- They provide the impetus and drive to work through exercises and techniques which the candidate might otherwise have lacked.
- The candidate feels that the programme is relevant to their needs for magical experience and formal training.
- The programme is reinforced by support from a mediator who gives useful

suggestions, advice, and is open to negotiation over the formal content of the programme, time taken to complete it, etc.

- The candidate has recourse to a support system so that, if for example, they find they do not get on with their mediator, they can turn to someone else for support.
- The candidate's interest in the long-term goal of the programme (i.e. being admitted to the group) is maintained.

Magical training programmes are more effective (in terms of the group's needs) when:

- The programme acts as a test of commitment on the part of the candidate - in terms of both commitment to the group and to his or her own magical development. The group needs the candidate to demonstrate that they are serious (as serious as existing group members feel themselves to be) about magic.
- The programme demonstrates the commitment of the group to the individual - through the support given by mediators, paying attention to the candidates' needs etc.
- Mediators are supported by the group. This requires some kind of support system whereby mediators can discuss problems which arise from their interaction with candidates - which can range from interpersonal differences to exchanging information about areas of technique and theory. This might include periodic reviews where mediators meet to discuss issues, or training sessions for mediators.
- The programme is periodically reviewed and fine-tuned.
- The programme provides an opportunity for the group to assess not only the candidate's magical competency but also how they will 'fit in' with the rest of the group in terms of personality - over time.
- The programme provides an opportunity for those moderating it to acquire new skills & abilities.
- The training programme reflects the values and skills which the group is looking for in members.

# Mentors, Masters, Teachers & Gurus

*Phil Hine*

We can learn about magic in a variety of different ways. For most of us reading books is probably the primary source. Other routes to learning include correspondence courses, workshops, receiving instruction within a group, and entering into a one-to-one relationship with a teacher. When information on magic was relatively scarce, teachers were in much demand as keepers of knowledge that was otherwise hard to come by. Nowadays, of course, this is no longer the case, due to the plethora of occult books, magazines, CD-Roms and the World Wide Web. In fact, some would argue that on this basis, there is no need for individuals to seek out teachers when information on magical techniques and practice is (relatively) widely available. There is also a recurrent discussion over how many self-styled teachers, spiritual masters, and gurus are only concerned with boosting their own egos at the expense of their students, and fucking around with them (often literally!).

There is a great deal of suspicion directed at individuals who appear to want others to perceive them as teachers. Having said this, occult contact sheets ring to the pleas of people who are looking for teachers. Why? One factor, which needs to be understood are the general beliefs concerning initiation. Many books which deal with Western forms of magic hint, to varying degrees, that to attain magical proficiency, the student needs to find a proficient teacher: someone who will initiate him into 'the mysteries.' In some circles, there are a measure of status ascribed around whether a person is initiated by a recognised teacher, or merely self-initiated, that is to say, self-taught. I recall during my stint in a Wiccan coven, that the elders would occasionally refer to one person or another as self-initiated: the implication being that these self-initiates were something of second-class citizens in comparison to people who had been initiated into a coven. The idea still persists that to be a 'proper' magician, witch or shaman, you have to have been initiated by someone else or have studied under a master. Related to this is the popularity of non-western esoteric systems, be they from the Orient, Asia or the Americas. When one looks at the pseudo-ethnic magical systems such as the various

brands of shamanic practice, the pan-African traditions or the various Oriental esoteric systems, the link between personal progression and being initiated/finding a guide becomes even more explicit. What should be remembered here is that in the cultures from which these systems are drawn, attitudes to esotericism, teachers, etc., may well be markedly different from western perceptions. Westerners, in their zeal to appropriate non-western (industrial) magical systems, may well forget or overlook the background culture in which these systems are rooted. For example, the term "Guru" in India is associated with a filial relationship between teacher and student that is somewhat alien to modern westerners, where rebellion against the previous generation (i.e., the move towards individualism) is a far stronger cultural imperative than obedience and veneration for one's elders, and by extension, for a received historical tradition.

The relationship between teacher and tradition is important, as many contemporary occultists are seeking a strong relationship with a sense of tradition, a feeling of continuance between modern practice and what the ancients did. It should also be recognized that teachers can be something more than keepers of knowledge. In our information-rich culture, the role of the teacher shifts from someone who doles out knowledge to someone who may be able to help us steer a path through that information by helping us to sort out what is relevant for us, and how to make it meaningful to our lives. I remember an elder magician that I used to visit for chats about magic. I regarded him as a teacher, but he always said that we were "equals - sharing information". On one occasion, I asked him for advice on using a pentagram made out of curves - something which I'd thought up, but was unsure about. He said something along the lines of "Interesting. Go and try it out and let me know what happens." This gave me the confidence to go and try out my own ideas. Things that weren't in books, which is largely all I had to go on. On another occasion, I visited him with a tale of how I had been caught up in a collective fantasy on the part of a group I was involved with that my soul was under attack by demons. After recounting what had gone on, and what I'd been told by the leaders of the group, he said "They're talking complete bollocks, Philip Don't worry about it and don't bother with them again". It is this kind of relationship which makes a teacher valuable to the learning magician and is vastly different to the popular view of magical teachers as individuals who, by virtue of their 'Higher Initiation' have a license to spout pretentious bullshit in return for adulation and slavish obedience.

Those of us who have been immersed in magical activity for a number of years sometimes

forget, I feel, how weird it feels to be taking one's first steps into the magical world. It's fairly understandable that when we find ourselves moving in a direction which is new and relatively unknown, we look for others who can assist us, and magic is no exception to this. Feelings of uncertainty and risk are considerably diminished if we have someone we know we can turn to for encouragement and help, particularly if things get sticky or strange. Handling uncertainty is different for everybody. There is likely to be a marked difference between someone who's only contact with the occult world has been to read a few books and from them gained the conviction that they need to find a teacher, and an individual who's opinions on the subject of teachers and magic as a whole has been widened by contact with the occult milieu, through magazines, discussion groups or the internet. So in general, I am in favour of people forming learning relationships, providing of course, that all parties concerned are *aware* of what the relationship is about and what is going on. In order to clarify these issues, I will explore the role of the Mentor.

The word *Mentor* originates in Homer's *Odyssey*. Mentor was the teacher of Telemachus, the son of Odysseus. The Mentor-figure is a key image in Greek Myth, seen for example in the initiatory relationship between Achilles and the Centaur Chiron, and over the ages, the word Mentor has become synonymous with friend, trusted adviser, guide, counsellor, teacher and initiator. There are also numerous examples of Mentor relationships in history, such as Freud and Jung, Socrates and Plato, and perhaps Aleister Crowley and Alan Bennett. What is special about the Mentor? The original Mentor's task was not just to raise and educate Telemachus, but to prepare and *develop* him for the responsibilities he would have to face as the heir to a kingdom. A Mentor is then, much more than just a teacher: a Mentor is someone who offers knowledge, insight or perspective that is especially useful to the other person. The essence of Mentoring is difficult to pin down as it is part intuition, part feelings, arises out of the given moment, and is composed of whatever materials are at hand. Mentoring requires the capacity to be *flexible*. The Mentoring relationship is one which leaps beyond other formal relationships. Helping someone cope with a personal problem is not necessarily Mentoring. But even a casual remark, if it sparks a new understanding or perspective on a problem, revealing previously unknown aspects in a flash, could be considered as Mentoring. Magical history is replete with examples of such flash illuminations, from the legends of Zen, Tantric and Taoist sages, to the meeting between Crowley and Theodore Reuss, during which Crowley intuited the secrets of sexual-magic. One of the tasks then, of a magical Mentor, is to *Illuminate* the

student. For me the major difference between a mentor and a teacher is that whilst the teacher says "do this", the mentor is more likely to say, "what do you want to do?" Teachers dispense rules and take over the process of interpreting metaphors on behalf of the student. Mentors however, act to assist us in the conscious recapitulation of experiences, so that we are no longer blindly following someone else's rules or squashing the world into limited metaphors long past their sell-by date.

The central focus of Mentoring is the *empowerment* of the student, through the development of his or her abilities. To do this effectively requires that the Mentor respects the *uniqueness* of that person. We can see the results of dysfunctional teaching when we meet so-called magicians who appear to be little more than mirror-reflections of their teachers, who lack independent voices and hold the world at bay with their belief-systems which (as Peter J. Carroll once quipped) "act not even as crutches for the feeble, but broken legs for the incapable". The tendency to teach magic to others cookbook style, rather than encouraging individuals to *twist* techniques and theories so that they are relevant to their immediate life experience, is responsible for much of the blinkered, narrow thinking of many modern occultists. I suspect that this is due to the fact that many teachers have a position to cling to which involves keeping students around them rather than letting them go off and pursue their own interests. Some of the best Mentors in comparison, are those who view the mentoring process as a learning experience for themselves. The idea of ageless wisdom, passed down from Mage to Neophyte is an endearing one, but is inaccurate in a world of constant, accelerating change. Mentoring requires both work and responsibility for both parties in the relationship. It is a *partnership* between Mentor and student, based on mutual respect. A quote from Robert Anton Wilson is apposite to the discussion: "communication is only possible amongst equals". Both Mentor and Student contribute and gain equally from the relationship.

However, having said this, it must also be recognised that both Students and potential Mentors need to be clear about what *expectations* they bring to the relationship. For the relationship to be effective, these expectations must be made *explicit*.

Mentoring is based on a friendly, informal relationship, and any attempts to extract firm promises from either side is likely to end badly. This is not to say, however, that some form of *agreement* between Student and Mentor is not useful. If both parties have made their expectations from the relationship explicit, then an agreement can act to remind both parties of specific objectives which have arisen from their mutual work, and secondly, it can be drawn

on occasionally to *clarify* the boundaries of the relationship to both parties.

This latter point is particularly useful in Magical Mentoring, where it is easy for the Mentor's influence to extend beyond the boundaries of the immediate magical relationship which it often does, under a variety of guises and justifications. The desire for this can come from Mentor or Student, or may even arise unbidden from the sharing of intense magical experiences. Similar problems are not unknown between therapists and clients, nurses and patients, or teachers and pupils.

Over the years, I have done a good deal of Magical Mentoring. Gradually, I have evolved a *Pact* for these relationships which is along the lines of: "this is a meeting of my previous magical experience, with your inexperience and insight (which stretches me to attempt things I have never tried before), which will bring something out which is new and valuable for both of us. What I want out of this relationship is that at some point in the future, when you excel in one aspect of magic beyond me, you will come back and teach *me* about it". Nine times out of ten, I am happy to report that this has been largely what has happened.

This sort of code can be seen as a *general agreement*, as something which a Mentor can make explicit at the beginning of a relationship, and bring up only when the situation befits. There are also more *specific agreements*, which relate to objectives and goals set between the Student and Mentor, which can be adjusted, periodically evaluated, and are of course subject to change. A key theme in understanding the value of the mentoring relationship is that of dealing with *change*. Change takes place within an ever-shifting personal and social environment. Giving up familiar and comfortable beliefs, behaviour and occasionally relationships tends to be accompanied by a sense of loss. There is also fear of the unknown, or possible failure to contend with. Change is, of course, central to magic. Often, the hardest thing to get to grips with is our resistance to change, or the refusal to admit that we, and our lives, are changing almost on a daily basis.

The key to this process is that of *Context Shifting* - which can be understood as an adjunct to, or an extension of, Belief Shifting. If you can clearly imagine what you and your world will be like once the desired-for change has been accomplished, you will begin to do things which will move you towards that goal. This contextual adjustment needs to be framed in positive terms. Here, the challenge for the Mentor is to enable the student to shift perspective from today's problems to tomorrow's success. It should be recognised that change is not instantaneous. The way that many people expect magic to work is, of course, sudden, positive change without any



stress or unpleasantness. Another important aspect of assisting students to cope with change is in the provision of coping strategies for stress.

It is important to bear in mind that the Mentoring relationship is one of mutual trust and respect which, if well-founded, will maintain itself despite interpersonal differences and disagreements. Success, for a Magical Mentor, is watching a student come into his *own* power, excelling and mastering areas of magic which may be beyond the Mentor's own immediate interests and ability. This powerful form of bonding should not be under-rated, particularly in a discipline as given to disputes over magical differences and personality clashes as Chaos Magic. Mentoring is not simply concerning with the transfer of skills, theories, or opinions, but is a process whereby one person encourages another to find out what works for *him*, in the most effective way possible by the application of knowledge and ability into his own unique circumstances.

In many ways, finding an effective mentor is much harder than approaching a teacher. Mentoring relationships tend to arise informally and require (for me anyway) a face-to-face interaction. I can't do it by letter or e-mail. Like a friendship, it happens slowly and (*grin*) chaotically. Also, and I think significantly, the mentoring relationship isn't entirely focused around magic, at least in the sense of discussing the technical aspects of practical magic, but more about how magic reaches into our lives. So don't fall into the trap of looking for a mentor in the same way that people already advertise for teachers. Seek friendship instead.

# Chaos Monasticism

*by Peter Carroll*

At any time members of the Pact may elect to follow the observances of the Monks and Nuns of Chaos for as long as it pleases them. These observances come in three forms, the lesser, greater and extreme. Their purpose is to renew and strengthen ones dedication to the Great Work of Magic. The Observances of Monk or Nun of Chaos should not be undertaken for a period of less than one week. There is no maximum period but when observances are undertaken for an unspecified period they should be ended at some later point in a definite way rather than be allowed to fall into gradual disuse. Chaoist Monks and Nuns may be fully itinerant and unless otherwise specified by choice the monastery is notionally defined as the entire planet although some form of retreat may facilitate the more rigorous observances. The observances given are to be regarded as a minimum to which further observances may be added at will. To begin the observances of a Chaoist Monk or Nun the candidate takes an oath over a staff dedicated to magic which is then carried throughout the period of the observances. The staff should not be smaller than a walking stick and although it may be left in a room or building that the monk or nun may have entered it should always be close to hand and carried from place to place.

The general form of the oath and the observances is as follows:

The Oath:

I, Soror/Frater \_\_\_\_\_ do elect to perform the Lesser/Greater/Extreme Observances of a Nun/Monk of Chaos, from henceforth, for a period of \_\_\_\_ / for as long as it pleases me, inasmuch that I avow that I will: (the chosen set of observances plus any personal additions are then enumerated)

The Lesser Observances:

1, Carry a magical staff at all times. 2, Perform a banishing ritual on awaking and retiring. 3,

Keep a full record of dreams. 4, Perform a full magical ritual each day. 5, Dedicate any sexual gnosis to magic.

The Greater Observances:

1, Perform the five Lesser Observances. 2, Perform a second full magical ritual each day. 3, Visualize the Sigil of Chaos at least once during each waking hour.

The extreme Observances:

1, Perform the seven Lesser and Greater Observances. 2, Perform a third full magical ritual each day. 3, Visualize the Sigil of Chaos at least once during every hour.

Notes and Observations:

The daily full magical rituals might consist of a Mass of Chaos or Auto da Fe or some other act of evocation, divination, enchantment, invocation or illumination of similar length.

By dedicating any sexual gnosis to magic the monk or nun affirms that any sexual act performed during the period of observances will be used to cast spells for divination or invocation or similar magical purpose. The hourly visualisation of the Sigil of Chaos is facilitated by the use of an alarm watch and a powerful alarm clock may well be useful for the night time visualisations of the extreme observances. The considerable inconvenience of bearing a magical staff serves to increase vigilance and acts as a constant reminder to complete the other observances. It also serves as a badge of office and other members of the Pact should accord the monk or nun whatever assistance they require with their work where possible. If the work goes poorly and the observances are largely not met then the staff should be destroyed. If the work proceeds satisfactorily then the staff should be kept as an object of power. It is customary to engrave upon the staff a record of the observances performed. Thus 127 signified the lesser observances for twenty seven days, 333 the extreme observances for thirty three days. The Pact tries to ensure that the Sigil of Chaos is visualized once an hour somewhere on earth.

# Disease and The Creative Process in Magick

*by Anja Heij*

"Health is inner peace"

*A Course in Miracles*

On this place I would like to say some words about illness and responsibility for your own life. At some level everyone of us is responsible for everything in the whole world, and - eventually - in the Universe. There is no such thing as coincidence, good or bad luck from a bigger point of view; all events and circumstances are actively or passively created by one or more persons, and we are all connected. Many healing arts state that disease has its origins in the mind and disfunction of the body is its result. In *A Course of Miracles* we read: "sickness is of the mind, and has nothing to do with the body" and "Sickness is a way of demonstrating that you can be hurt". Disease is a form of body language, telling us that something in our lives is not right. Often the location and the nature of the disease give information about what we experience as being wrong; in this area people like Louise Hay have done wonderful work. But: I do object against people who think that they can explain and understand all human physical expressions. - "This is so, because..." And then choose one of the following options:

- "You have done something terrible in another life, it's your karma". (how do they know?)
- Or "Anything that happens, happens for your wellbeing". (do you believe that if you have cancer or AIDS and suffer unbearable pains?)
- Or "You have created this yourself; it's your own fault that you suffer!" (this is a great help after being raped)
- Or "If you have this complaint, then this absolutely is the background of it. You should do this..." (and then they insist that you work on yourself, see a psycho-analyst

or so, but what if your disease has to do with carbon monoxide because of leaking tubes?)

- Or "You have to learn something; this is a lesson you should appreciate." (what do you have to learn from torture, except that it's inhuman and hurts terribly? Besides A Course in Miracles teaches that "there is no need to learn through pain.")



### **Mandala of Tibetan medicine**

My point is:

1. Yes, somehow everything we experience is created. But it is not always consciously created, there is still so much ignorance about what we do and why we do it. Besides everybody around us creates at the same time, what means that the more ignorant we are about our own potential, the more influence our surroundings possibly have on our lives. And then there is also the influence of the group-consciousness, what could possibly create events like wars or nature disasters. So this whole energy-weaving is unbelievably interesting, but much more complex than the above mentioned statements would like us to believe.
2. The above mentioned statements are very judging, prejudiced and elitarian. They don't know you, but they know it all they think; this is the attitude of a very big ego. "I am better than you are, at least I am less stupid than you are", it says. So actually they tell

you that there is something wrong with you. But if we are all Gods and Goddesses, than how could there be something wrong with us? And what's wrong , what's right? I personally know a 4 years-old boy, highly crippled, unable to speak, walk and transfer the signals of his nervous system, but he is very content and cheerful and his parents are really happy with him. I know this boy as a very beautiful spirit. This is an unusual human expression, but what is wrong with that? He is also a spark of God - and able to give me a feeling of joy, respect and humbleness towards life. Couldn't this be just be the gift of this boy to the world? To let us know that although things seem imperfect they are perfectly perfect?

3. If there is something wrong with us, then we are unworthy and should feel guilty for not being good enough. Thank God A Course in Miracles states: "you are not guiltless in time, but in eternity." Maybe for human beings we are not good enough, but for the Goddess we definitely are!
4. We would do great work if we would act from a point of love and encourage persons instead of criticizing them. Yes, do try to read the message of their body, but please from a point of acceptance and openmindedness, instead from a point of criticizing and judging. The first thing comes from a source of love and acceptance, oneness - our true source - while the second thing springs from a viewpoint of being separate, having to defend yourself against... (?) - this is our small ego.

So the source of our uneasiness can be multifold - and it is very much worth to try to understand it - but even more important is how we wish to proceed, for this is really an opportunity of our creative force. You can put endless energy in trying to explain and work through your personal past, but the present forms the base for your future. So please act for the sake of your future...and anybody else...

Do a therapy you believe in or feel attracted to, starting from the point of view that you deserve the best out of your life. There is a lot you can do to heal yourself, like positive thinking, using *affirmations* and *visualizations*, *meditations* and *Bach Flower Remedies*, healthy food, fresh air and exercise.. A good friend who dares to be honest with you can be a great teacher. Ask for light and know that you are light...

# The Invocation of Our Lady Babalon and The Beast Whereon She Rideth

*From the Magical Record of Frater Boethius. 31st Dec. 1992. Dies Jovis.*

## **Preliminaries**

Spent the day meditating on the Name and attributes of Our Lady, especially Atu XI. I have not ejaculated since yesterday morning in order to maintain a sexual high. Earlier today I was sodomized twice by an Irish sailor while mentally invoking Babalon upon myself.

10:13pm. The invocation has been prepared and the ritual site arranged.

10:15pm-10:30pm. GBR and pranayama. Everything is now complete.

Equipment. Goblet of strong Red Wine. Wand. Large amounts of Dark Sandal and Musk.

Working Site. The Hill Fort, Arthur's Seat.

Weather. Cold, dry and windy.

Phase of Moon. 2nd Quarter.

## **Ritual**

Gnostic Pentagram Ritual

Light fire while invoking:

*Flame is Our Lady, flame is Her hair. I am Flame.*

Trace 7-rayed star of Babalon invoking her name with each bar. Pile incense onto the fire.

1st Invocation

*Axbim Chabafer Coyanion Axbim Buxobum*

(The Great Whore joins with the Great Dragon)

Chant rapidly while dancing around the fire, slowly and sensuously at first but with increasing frenzy and abandon, building the image of Babalon rising out of the flames. At the height of frenzy begin to internalise the image and begin the second invocation.

*Axbim Chabafer, Axbim Duxobum-Choyofaque*

(The Great Harlot, The Great Dragon - Do the Great Work)

Sexual working, either Homo, Hetero or Auto may be embarked upon here, all the while retaining the internal image of Babalon.

**Note.**

In VIII° working the Magician vividly images riding upon the Beast whilst personifying Babalon. In IX° working the F Magician plays the role of Our Lady while the M works with the internal image of the Beast.

In XI° there are a number of options. Two male magicians (or female indeed) can apportion roles according to choice or chance, or a M/F couple may choose to have the F (with strapon) image the Beast while the M becomes Babalon.

If sexual gnosis is used the fluids are drained into the goblet of wine into which the Wand is then plunged, mixing the elixirs thoroughly and drawing the images of B and B into the chalice. The cup is drained until not a drop remains. Some wine should be kept aside to rinse the elixir thoroughly out. Cries of Choyofaque! Accompany this.

Banish with GBR

**Working Notes**

Milder now, sky is clear and the Moon and Stars are sharp and bright. Orion rising over the summit of Arthur's Seat. Laid the fire and piled incense on.

10:52pm. Began GBR. Visualizations very strong. As I opened the North quarter I had an image of a rose unfurling in the centre of the pentagram. Kindled fire while calling on Our Lady. Fire hard to start as wind now blowing very strong. During 1st invocation I was surrounded by a cloud of incense. Frenzy was reached swiftly and the Image of Babalon was clear above the flames. Vaguely Egyptian in appearance. Shades of Cleopatra. Presence felt very strongly as I stumbled and leapt about the fire. Collapsed beside the fire breathing heavy and harsh, pouring more power into the image.

Began 2nd inv. Internal image not very clear but Beast definitely resembled the sailor who fucked me earlier. Impossible to keep an erection but despite flaccidity I could feel climax near. Pushed myself a bit too hard. Just before I came into the chalice I felt a sharp pain in my head and a migraine began to take hold. Plunged wand into chalice and visualized the mixture seething and frothing, pulling in the image of Babalon. Drained the cup (sweet yet bitter taste) and fell back, crying Choyofaque! And laughing hysterically. Banished and closed at 11:23pm. My head is spinning with the migraine. I feel it was a mistake not to go with the earlier impulse



to sacrifice my cherished cigarette holder. Our Lady demanded a sacrifice and seeing as I didn't give it she took one anyway. I feel very charged up but a trifle disappointed with the rite.

Postscript. 1994.

Without transcribing my entire diary for January 1993 I can say that the three weeks after the rite were taut and bizarre. Virtually no dreams but a constant stream of lucid demonic images in the forecourt of sleep. A bat-winged, wolf-headed snake and a skull with diamonds in its eye-sockets remain among my favourites. The migraine persisted for a fortnight or more before being dissolved in a dreamworking and a few days after the rite the contested amber holder fell out of my pocket and smashed to pieces on the pavement. Since then I have avoided ritual invocations of O.L.B. and worked mainly with sexual invocations of her energies and current.

# What is High and Low Magick?

*by Strix d' Emerys*

High magick is ceremonial or ritual magick, used more by the practitioners of The Order of the Golden Dawn, Kabbalists, and followers of Aleister Crowley. High magick also follows a set of guidelines and certain formalities. Ceremonialists call upon demons and other entities to do his/her bidding; this ritual takes time and needs to be done correctly. These guidelines follow a very precise set of parameters and if deviated from usually cause problems for the practitioner.

There are also other references to the differences; one of the more common ones is that High Magick came from those that lived in the cities, castles on the hill. It is said that those who practiced High magick had more time on their hands, therefore their rituals are more expansive. Low magick is practical everyday, or folk magick, generally used by Wiccans and witches, and other nature-based religions. Low magick has less formality and encompasses more of the "common sense" magick. Low magick often involves the use of herbs, aromas, stones, flowers, animal parts (sympathetic magick) and other natural materials. These animal parts are NOT the result of sacrifice, but rather the practitioner finds that feathers, furs, and discarded bones. Low magick came from the fields, and the lowlands. The fact is that most of those who lived in the lowlands worked from dusk to dawn, had little if any time or need for elaborate ceremonies; therefore the practice of low magick was straightforward and to the point with little fanfare.

# Zimbu Xototl Time

*Phil Hine (2000)*

William S. Burroughs' 1969 novel *The Wild Boys* introduces several themes into the author's magical universe: the struggle to escape the mechanisms of social control; the search for transcendence of the biological trap of duality, and the narrator's ability to rewrite (and thereby destroy) his own past. *The Wild Boys*, subtitled "A book of the dead" has been described by some critics as a homosexual version of 'Peter Pan'. Set in an apocalyptic near-future, *The Wild Boys* contrasts the struggle between the remnants of civilisation which exist in totalitarian enclaves and the wild boys - a revolutionary tribe of youths who exist in a utopian, instinctual state. The wild boys exist outside of the conventions of civilisation, free from the control mechanisms of religion, nation, family and 'normal' sexuality. A magical universe, where rigorous training in guerrilla tactics leads towards specialised biological mutations; where the total gratification of desire creates a magical technology of liberation.

The wild boys themselves live as a tribe - without leaders or hierarchy but with a shared group consciousness. Rather than being individual characters, they are a manifestation of all that is repressed in civilised society, in particular, the forces we know as Eros and Thanatos. In the novel, the wild boys periodically explode into orgies of wild, unstoppable violence or lust. Through the use of drugs and sex, the wild boys discover a magical technology of restoring the dead to life, and so free themselves from biological dependence on women, birth, and death. Lacking an individual sense of self, they can cross to and from the land of the dead and exist in a liminal state between the worlds. They are, within Burroughs' magical universe, a male-only version of the maenads, representing the chaotic power of instinctual desire when manifested in a living form. Also, they can be likened to the ancient Greek Pan, manifesting as the call to the wild, which reaches out to the susceptible. In *The Wild Boys*, the image of a smiling wild boy becomes a hugely popular media icon which spreads the wild-boy virus across civilisation, causing more and more youths to join the wild boys.

The wild boys are a utopian (perhaps dystopian) fantasy, but that is the whole point. As an

articulation of Burroughs' need to escape the confines of modern culture, he has created a beachhead into an alternative dream. The wild boys present not only a homoerotic fantasy of immediate sexual gratification, but also the potentiality to be a space where new forms of 'otherness' might develop.

The theme of the wild boys has many echoes within modern culture. A possible source for their development may have been anthropological evidence of "wandering bands of male youths, surviving by petty theft. Scouted by the law, these bands would usually stay isolated, camping in forests and hiding from people." According to Walter L. Williams, author of *The Spirit and the Flesh: Sexual Diversity in American Indian Culture* (Beacon Press, 1986), these all-male societies emerged in the Caribbean, on the fringes of Spanish-controlled territory. Another interesting source is described by Peter Lamborn Wilson, writing in the anthology *Choirs of the God: Revisioning Masculinity* (Mandala, 1991). Wilson describes a Nineteenth-Century Fijian youth-cult known as the Luve-ni-wai, or Children of the Water - the name referring to a faery-like folk who peopled the forests and waters, who wore their hair long in the traditional style and were said to be enchantingly handsome. "Boys claimed to have met these friendly sprites in the forest and to have learnt songs and dances from them." In order to join the movement, "a boy had to acquire his own personal guardian from among these forest creatures." What is even more interesting from the point of view of the wild boys is that as this movement grew, it became allied with a more politicised and anti-colonial pagan movement, the Tuka. The movement was eventually suppressed by the colonial authorities.

The wild boys also embody trends in modern culture that many find uncomfortable; in particular, the idea of youths escaping from social control and literally 'running riot', and anonymous sexuality. Anyone who has participated in the anonymous sex which takes place in the interstitial zones of cities - parks, alleyways, truck-stops, docklands, restrooms, etc., will recognise the group consciousness of the wild boys, where words are unnecessary and communication is based on eye contact, touch, smell; where desire is communal rather than private. Instincts and impulses are uncluttered by personalities. For Burroughs, the wild boys fucking in the ruins of civilisation, represent a return to a primal state of being, what is referred to in Tantra as *Sahaja* - spontaneity - the 'natural' state of a human being who has achieved liberation from artificial limitations.

In his later works such as *Port of Saints*, *Cities of the Red Night*, and *The Place of Dead Roads* the wild boys continue their subversion by rewriting identity and history. In these works,

Burroughs also returns to developing and articulating a magical technology based on sexuality in order to deconstruct social control mechanisms which prevent the evolution of the human artifact. In *Port of Saints*, the wild boys' mutation into specialised types - articulating particular magical powers or potencies is furthered:

*"Two karate boys. One fuck the other standing up. When he come let out KLAI shatter picture window and breaks a stack of bricks. ... The Shaman Boys do acts to make the enemy sneeze and laugh and hiccup. Two of them fuck standing up, begin to laugh and laugh, laughing out the spurts and the laugh jumps right inside you. ... The Seismic Boys fuck slow and heavy seventy tons to the square inch you can feel it build up under the earth's crust houses falling people running the boys scream and rumble and shake their hips as crevices open up in the ground. ... Two snake boys with receding foreheads and blue black eyes wearing fish-skin jock straps. ... The Siren Boys are white like a pearl shimmering softly with rippling lights."*

Here, Burroughs is echoing the shamanic theme of gaining magical powers through identification with animals, and the wild boys are transformed from being an idealised 'tribe' of human youths to zoomorphic spirits. In *Port of Saints*, Burroughs also points out that in order to make contact with the wild boys, one must be able to achieve the appropriate state of mind: *"Anyone who joins them must leave women behind. There is no vow. It is a state of mind you must have in order to make contact with the wild boys."*

This furthers the idea that the wild boys are something more than a tribe of humans, and from a magical perspective, the wild boys can be likened to the tantric Ganas - the wild hosts of chaotic, churning, demonic spirits who dwell in the cremation ground and who form the host of Shiva. The Ganas have been aptly described as "the hooligans of heaven." I have recently begun a series of magical experiments with the Ganas, in terms of them being hidden selves which, rather than being articulations of conscious desire (i.e. will) represent the unacknowledged, primal desire-forms latent in the psyche.

The general approach to acts of magical evocation (lit. 'to call forth') is that the practitioner predetermines the 'nature' of the entity to be evoked, and to varying degrees, it's appearance. The entity thus becomes a manifestation of a conscious desire, hence my description of such actions as 'desire-forms'. These desire-forms are then treated as distinct entities in order to effect some willed action, be it a specific result (i.e. meeting a suitable sexual partner) or assistance in the development of magical abilities (i.e. the development of prescience). In contrast to this, I propose that the wild boy theme offers the opportunity to take a different approach to evocation. Here, the wild boys can be viewed as a collection of spirits, and contact

with them may (temporarily) manifest as the appearance or development of particular powers or siddhis (rather than creating individual 'zimbu' entities).

The preliminary phase of such a working would be to establish an astral/dream link with the liminal space inhabited by the wild boys. This could for example be based on one of the Burroughsian sequences from *The Wild Boys* or *Port of Saints*. Alternatively, one could use an appropriate wild-boy image in order to form an astral link. In entering the 'land' of the wild boys, the magician is echoing Burroughs' own attempts to write himself there - as does an anonymous (but presumably Burroughs) narrator in *The Wild Boys* and Audrey Carsons (an ur-character who represents a 'self' of Burroughs) in *Port of Saints*.

Rather than moving into this dreamscape with a pre-determined idea of what the particular wild boy one wishes to 'meet' should be like, the approach here is to let the detail fill itself in, as it were. Indeed, the wide-eyed amazement of Audrey Carsons as he enters the camp of the wild boys as described in *Port of Saints* is a good model for the magician who wishes to form a relationship with the wild boys. Remember, there is no 'hierarchy' here. Whilst the wild boys of which Burroughs writes are concerned with the evolution of weapons and fighting technologies (reflecting his own interest in weapons), one might find that one's own associated wild boys have quite different concerns and purposes, and not what one might consciously expect them to be interested in.

In astral/dream excursions into wild boy territory, one should keep a record of all visions & other sensations which arise, and in particular, wild boy inspirations which break into one's waking life. I have found that, on successive visits into such spaces, different clusters of 'spirits' will hold the attention, if only fleetingly. I personally would resist the temptation to immediately 'bind' such desire-forms with sigils, names, and the like. With this kind of working, a different approach to dealing with spirits can be taken.

The wild boys exist in a world unmediated by the inner dialogue. This is particularly useful when we consider the development of prescience in its various forms, as this is very much the territory of instincts, intuitions, gut-feelings and dreams. Tuning into the telepathic gestalt of wild-boy consciousness may well facilitate the development of prescience. Also, Burroughs makes various references in his works to the effect that the wild boys use a picture-language (another recurring Burroughs interest).

Burrough's description of the wild boys' uninhibited sexuality is also interesting. Their sexuality is devoid of sentimentality & meaning; unhindered by either emotional values or a sense of

transcendence.

*Zimbu Xolotl Time* is the wild boy festival where the different tribes gather to meet, exchange fighting techniques and indulge in communal orgies whereby zimbus are created. The festival has no fixed date or place - the boys converge there instinctively:

*"not know for sure until two weeks before time all boy stop fuck jack off he get there hot like fire"* Port of Saints

It would be too easy to make the 'conscious decision' to arrive in wild boy country at Zimbu Xolotl time on the first occasion. Rather, I feel, one should be 'drawn' there, until one has built up some degree of a gestalt with the wild boys, and instinctively 'knows' that the time is drawing near, and abstains from ejaculating accordingly (sexual stimulation without orgasm can actually enhance the ability to enter this type of liminal space). This is a deepening awareness of an impending magical time which exists apart from dates, clocks, calendars.

A variant on the wild boy scenario can be found in Storm Constantine's *Wraeththu* trilogy. The Wraeththu - androgynous beings mutated from human stock, share some of the themes developed in *The Wild Boys*. They emerge from human society in breakdown and collapse, and form tribes which war against humans for possession of the landscape. They have magical powers which are directly related to their sexuality. Like the wild boys, the Wraeththu attract (and sometimes 'steal') human youths to them. The central character in the trilogy is Calanthe, a former homoerotically-inclined male who fled an intolerant human society and joined the Wraeththu. In the first novel of the trilogy, he subverts a beautiful human youth and takes him to a Wraeththu settlement, where he undergoes the ritual transmutation to become Wraeththu, and subsequently becomes Calanthe's lover. However, the Wraeththu are hermaphroditic, and as their culture develops, attain the ability to reproduce amongst themselves biologically. They are also fully self-conscious, though less plagued by self-doubt than humans. Constantine's Wraeththu are more civilised and less primal than Burrough's wild boys.

Like *The Wild Boys*, Constantine's *Wraeththu* trilogy has criticised on the grounds of displaying an apparent misogyny - women cannot become Wraeththu, and Wraeththu semen is poisonous to humans. The final volume of the trilogy reveals that whilst there is a parallel mutation - the Kamarg - into which women can be incepted, by doing so, they forfeit the ability to give birth in return for advanced psychic abilities. Moreover, whilst the Wraeththu possess an 'unearthly beauty' which partakes of both male and female characteristics, the Kamargian simply appear as women.

### **References by William S. Burroughs**

The Soft Machine (1961), The Wild Boys (1969), Port of Saints (1973), Cities of the Red Night (1981), The Place of Dead Roads (1983)

### **About William S. Burroughs**

With William Burroughs: A Report from the Bunker, V. Bockris, (Vermillion 1982)

Literary Outlaw, Ted Morgan (Pimlico 1988)

El Hombre Invisible, Barry Miles (Virgin 1992)

### **The Wraeththu trilogy**

The Enchantments of Flesh and Spirits, The Bewitchments of Love and Hate, The Fulfillments of Fate and Desire

### **General**

The Spirit and the Flesh: Sexual Diversity in American Indian Culture, Walter L. Williams (Beacon Press, 1986)

Choirs of the God: Revisioning Masculinity, edited by John Matthews, (Mandala, 1991)

The Wraeththu Series and other grumbles, Alison Rowan, in *Bifrost* magazine, issue 28



# Creation Rite

*Fra. Metatron*

This ritual is designed to be used by a group acting in unison to create an artificial intelligent Guardian to protect and serve both the group and individuals within it.

1. Statement of Intent:

IT IS OUR WILL TO CREATE AN INTELLIGENT GUARDIAN TO PROTECT AND SERVE THIS GROUP AND ALL WITHIN.

2. Enochian Charge:

KIKLE AAI LNNIA

PRONOUNCED: KEH-EEh-Keh-Leh-eAh, AH-ar-Ee, Leh-ne-ne-Ah

Means: "The Mysteries of the beast within."

3. Visualisation:

Visualise a Chaosphere above the entire group - begin to draw a cord of Chaos Energy into the reproductive chakra - from this form a sphere of energy.

4. Powering:

Begin drumming or other loud music and begin to chant:

DIARGWE-COULPFY

Means: "Guardian We create you Power into Life"

Circle to drum beat and add personal energy (anger, fear, hope, love, sex hate etc) as drum tempo increases raise the sphere of energy into the chest, then into one hand, chant faster build into a frenzy, at signal of drum stopping shout: CREATION IS HERE AND NOW - Thrust and charge sigil...

5. Await SEER in silence.

The Seer sits facing the sigil using any method to obtain gnosis. A scribe (or tape machine) is present to recall all that is said or done by the Seer.

The Seer may require Exorcism.

The entity being released to enter a power object or statue belonging to the group now or at a date set by the group - the entity may be named by the seers contact and is now ready to serve.

# Chaos Magick

by Eris

*...all Nature was all Chaos,  
The rounded body of all things in one,  
The living elements at war with lifelessness...*  
The Metamorphosis, Ovid

Chaos magick is the fruit of Austin Osman Spare and Peter Carroll's rebellion against the traditional magickal systems which they deemed needlessly complicated, discriminatory and impotent.

Influenced by both Spare and Austin's scientific pursuits and interests, Chaos Magick is a 'non-system' focusing on the mechanism of 'belief' as a means to achieve a desired end. Belief in anything, a force, a diety, will be adopted for the purpose of the magickal work at hand and then discarded after it has served its purpose. To do this magicians must become skilled in changing their beliefs at a moment's notice and 'believing' that "Nothing is True and Everything is Permitted" as Ray Sherwin wrote in "The Theatre Of Magick" "The (Chaos) Magician believes nothing in the sense of having faith. He experiments practically to ascertain if there is any value in the postulates he has either originated or borrowed from elsewhere. It is a fact that we all must hold certain organic beliefs for the sake of convenience. You all believe that the chairs you are sitting in are real -- most of the time. This is not however a mental process, but rather an instinctive or organic one without which life would be impossible." The path of Chaos is not one for the weak or fearful. You must realize that you are entirely on your own and free to do as you please, therefore you alone are responsible for the outcome of your actions. You will not find 'Karma' or 'The Law of Three' in Chaos Magick to comfortably set your limits for you. Chaos Magick is not black, white or gray, it is simply neutral energy

which you will shape into your intention. Therefore, unless you have a solid code of ethics and know what you are doing, Chaos Magick is not for you, indulge in foolishness and you will quickly be on the way to self-annihilation.

In Chaos magick it is up to you to use or create whatever methods of ritual or magickal workings you desire, however there are three core practises that Chaotes commonly use and they are; gnosis, god-form/servitor work, and sigilization. Chaos magick relies on 'gnosis' an altered state of mind to achieve effects. It is a state of single-mindedness which can be achieved through yoga, drumming, chanting, dancing, sex and masturbation and through the use of certain drugs. You will know that you are in a state of gnosis once your mind stops rationalizing about your experience...it is the gateway into your subconscious.

Chaotes generally don't worship a 'god', but as mentioned above they will temporarily believe in any god-form required to make their magick work. Working with god-forms in Chaos Magick involves the same or similar invocation or evocation methods used in traditional systems. Unlike god-forms that already exist, servitors are magickal beings, created by a magician to perform a certain task. Servitors are created in a state of gnosis and stored in a material object such as sigil which then enables the magician to summon, communicate and affect it. There are mainly two types of Servitors; "Egregores" which are large servitors usually created by a group of magicians and remain in existence indefinitely, and "Independent Thought-Forms" which are usually active for the duration of the magickal working and then destroyed by the magician.

Sigil Magick was developed by Spare and involves the creation of an abstract image of the magicians written will or intent and absorbing the sigil into the subconscious in a state of gnosis. It then, should be forgotten and the material sigil destroyed, for it is believed that once the sigil is in the subconscious mind it will operate unaided.

Chaos magick is path of complete magickal freedom, make your choices carefully and be responsible. Above all, if such freedom makes you uncomfortable and you feel a compelling need to be governed by dogmas, then steer clear from the path of Chaos or your sanity just might get swept away...

# Liber Magnum Opus

*Peter J. Carroll, from The Magic of Thanateros, 1978*

The magician's most important invocation is that of his genius, daemon, true will or Augoides. This operation is classically known as attaining the Knowledge and Conversation of the Holy Guardian Angel. The Augoides may be defined as the most perfect vehicle of Kia on the plane of duality. As the avatar of Kia on earth the Augoides represents the true will, the *raison d'être* of the magician, his purpose in existing.

The discovery of one's real nature of genius may be difficult and fraught with danger since a false identification leads to madness and obsession. The operation of obtaining the Knowledge and Conversation is usually a lengthy one. The magician is attempting a progressive metamorphosis, a complete overhaul of his entire existence. Yet he has to seek the blueprint for his reborn self as he goes along. He is seeking his purpose in being alive. Life is less the meaningless accident it seems. Kia has manifested these particular conditions of duality for some purpose.

The genius or Augoides has often been likened to the sun as the light of the Earth. The sun was never venerated for itself but as a symbol of the secret radiance of Tao which illuminates the Universe. It is from an examination of the ways of the Tao that some idea of the general nature of the genius may be gleaned. It may seem foolish to look for qualities in Tao when, as the origin of all things, there can be nothing which is not Tao. Yet if there is not part of me which is not god, what is the origin of my dissatisfaction ... God?

Dissatisfaction arises when phenomena have become so complex that they have evolved into positions of antagonism. The acts and artefacts of man are often ugly because they are forced, contrived and excessive. There is nothing which is not Tao but there is much which has been moved far from the source. The agent of its removal is invariably the meddling mind of man. It is a sad paradox that human ingenuity is the instrument which creates dissatisfaction by the act of trying to overcome it. It is this ingenuity which created ego and imagined dissatisfaction in the first place. Everywhere unleashed ingenuity fails to satisfy and men cry out for wisdom

imagining it lost. But there is wisdom in the way a river flows, in the way a plant grows and even in the way a hill stands. There is wisdom in the way an animal takes its prey. The Universe is performing its True Will all the time.

Unlike other invocations the genius is not something added to oneself, rather it is a stripping away of excess to reveal the god within. We already contain all we need for existence. We need only abandon the falsity and trivia we have acquired.

The magician drops all actions which result in stress, worry, anxiety, friction, rancour, guilt, craving, remorse and regret; such emotions are always symptomatic of unnecessary forcing. Yet he gives free expression to every mood, whim and emotion which arises not from forcing or past oppression for these are an expression of his nature. Not being at war with himself his actions have a peculiar style, grace and effectiveness. All but the most twisted are instinctively attracted to him. Living in the knowledge that nothing can really be taken from him he is free to act without fear. If his nature takes him onto the battlefield he fights without anger or lust of result and not without humour.

Laughter he seeks in all things for it is the finest statement of that non/attachment - non/disinterestedness which allows him to be in this world but not of this world. He takes delight in the ordinary and natural, rejecting the involutions of frivolous artifice, the posturings of formal elegance or affected mood. He has no need of artificial entertainment and sees no point in exciting himself for the sake of it. A craftsman of existence is he. Perceiving in everything a twinkling of Tao, a smile crossing his lips in recognition rising perhaps to laughter in delight of some new method by which the infinite conceals and reveals itself. Following the ways of the Tao he is assisted by the momentum of the Universe and seems possessed of amazing luck. Aware of the fact that the worst has already happened to him, that he is dead and living in Hell, he lets nothing disturb him but lets every action be a science, an art and a religious gesture, a reflection of Tao.

Following is an invocation which can be used on a daily basis for achieving the Knowledge and Conversaton.

Directly on awakening, preferably with the sun, the initiate goes to the place of invocation. Figuring to himself as he goeth that being born anew each day brings with it the chance of a greater rebirth. Is it today that he has awoken to perfection? First he banishes the Temple of the Mind by ritual or pratyahara. Then he takes to himself some token or symbol or name to represent the Augoides as a vehicle of the genius of Kia in Tao. This he may well change

during the course of the Great Work as his aspiration begins to move him. Next he formulates his aspirations in what manner he will, humbling himself in prayer or exalting himself in loud proclamation as his need be. The best form of this invocation is spoken spontaneously from the heart and if halting at first will elaborate and improve itself with time. The ritual may be concluded with an aspiration to the wisdom of silence by dhyana on the symbol of the Great Work or by formulating the body illuminated by the divine white brilliance in the mind's eye. Periodically, longer forms of gnostic exaltation may be employed to conclude the ritual. Then the initiate goes forth to live in the way that he hath willed.

At the end of the day there should be an accounting and fresh resolution. Though every day be a catalogue of failure there can be no sin or guilt for magic is the raising of the whole man in perfect balance to the power of infinity and such feelings make that balancing act more difficult.

The ultimate step is the surrender of the Augoidea as one crosses the abyss into the realm of nonduality or Tao and union with Kia. If the magician retain any tendencies or contain any unresolved complexes, in other words, if his Genius is not in perfect manifestation, disaster awaits. The life force flows directly into the remaining scraps of ego and bloats them into various grotesque monsters variously known as the demon Choronzon. Some magicians attempting a premature leap have failed to banish this demon and gone spectacularly insane as a result.

# Where Did Magick Originate?

*by Strix d' Emerys*

For early man, religion and magick were inseparable from the world around them, and just about every feature of the land was infused with some sacred significance. Swamps were evil. Every spring, tree, river and mountain was imbued with a spirit, with the unknown hidden behind every rock. With all of this in mind, early man developed magick as a force to combat the evil, and religion to honor the Gods. The origins of magick were derived from necessity rather than desire, and this still holds true today.

Magic is still as primal and as instinctive for man today, as it was then. There are many "histories" of magick, each culture believing its own version to be the one true one. The four major "magickal" cultures are Astro-Babylonian, Egyptian, Greco-Roman, and Christianity-Judaism. The Astro-Babylonian relied heavily on astrology. This region was also the home of the reformer of the Astro-Babylonian religion, which before 500 BC was primarily polytheistic. Zarathusta or Zoroaster, was the creator of the dualistic religion, in which Ahrua Mazda, the representative of good and right pitted against Ahriman, the representative of evil. These forces were necessary, according to Zarathusta to keep the universe in balance. Zarathusta was also given the title as the "Father of Magick" because of the Gathas, or verses he had written in the holy book, Zend Avesta.

Egyptian magick and religion were intertwined concepts. The Egyptian Gods were worshipped with magick. The God's and Goddess's very names were words of power. These names or words of power later developed into magickal spells or formulas. The Egyptian priests also served as the magi and kept their knowledge to themselves, passing it on much like the Druids, from master to novice. Greco-Roman magick was heavily influenced by the Egyptian and Hebrew forms of magick. They relied on the pantheon and teachings from other cultures to form their own magickal workings.

Until the advent of Judaism and Christianity, magick and religion were the same thing. The



priests, shamans, medicine men were one and the same. The idea of one God was the death knell to magick and those who practiced it. This occurred because man's use of magick was his attempt at becoming one or equal to the Gods. The very nature of one God forbids this. However, the bible is one of the few sources that even discuss the origination of magick. The bible, Genesis 6, and the Book of Enoch give us a clear picture of the origins of magick. The Book of Enoch states "... and it came to pass, when men began to multiply on the face of the earth, and daughters were born unto them... And angels, children of heaven saw and lusted after them... and all the others together took unto themselves wives, and each chose for himself one... and they taught them charms and enchantments, and the cutting of roots, and made them acquainted with plants." This is the first recorded or written reference to the history of magick.

# H.P. Lovecraft: Visionary of the Void

*Phil Hine*

"The Sciences, each straining in its own direction, have hitherto harmed us little; but someday the piecing together of dissociated knowledge will open up such terrifying vistas of reality, and of our rightful position therein, that we will either go mad from the revelation or flee from the deadly light into the peace and safety of a new dark age."

*H.P. Lovecraft, The Call of Cthulhu*

Howard Philips Lovecraft (1890 - 1937) refracted the more bizarre events of his life through his fiction. Colin Wilson typifies him as an 'outsider', and there is much biographical information to support this view. Lovecraft certainly felt himself to be an 'outsider' in early Twentieth Century America. Having lost both his parents at an early age, he was brought up by two maiden aunts, who encouraged him not to go out by telling him that he was 'hideous'. He retreated into the world of fiction, becoming a prodigious reader of fantasies...

Lovecraft liked to see himself as an 'English gentleman' - a persona that became so fixed that it influenced much of his attitude to daily life. He felt himself to be very much out of step with the pace of modern America - which possibly explains why so many of his protagonists are antiquarian scholars or reclusives. The major underlying themes of Lovecraft's work rest not so much in the traditional claustrophobic fears of death and decay, ghostly hauntings etc.; but rather on the agoraphobic fear of immeasurable gulfs of space; the infinite abysses of the dark cosmos where the human mind, suddenly perceiving too much space, is stretched to such a limit that it snaps. The sense of being alone in a vast wilderness of cosmic dimension is encapsulated in Lovecraft's assertion that humanity is but "an island in a sea of chaos - and it was not meant that we should voyage far." Lovecraft biographer L.Sprague de Camp called Lovecraft's cosmic pessimism, 'Futilitarianism'. In Lovecraft's personal philosophy, as in his

Cthulhu Mythos, humanity was utterly insignificant in the vast scheme of the cosmos.

Lovecraft's inspiration for his writings came from his dreams, and his letters (he carried on a voluminous correspondence with fellow writers) show that he had a nightmare every other night of his life. In the following letter extract, he describes a nightmare concerning

Nyarlatotep, one of the Great Old Ones:

*"As I was drawn into the abyss I emitted a resounding shriek, and the picture ceased. I was in great pain - forehead pounding and ears ringing - but I had only one automatic impulse - to write and preserve the atmosphere of unparalleled fright; and before I knew it, I had pulled on the light and was scribbling desperately. ...When fully awake I remembered all the incidents but had lost the exquisite thrill of fear - the actual sensation of the presence of the hideous unknown."*

Lovecraft's writing regularly appeared in the pulp magazine, *Weird Tales*, edited by Farnsworth Wright. *Weird Tales* also published the work of several of Lovecraft's correspondent-friends, such as Robert E. Howard, (the creator of Conan the barbarian) Frank Belknap Long, and Clark Ashton Smith. These writers, and others corresponded with Lovecraft, commenting on each other's writing, and developing each others' fictional devices. Soon other beings and concepts were being added to Lovecraft's original set of Cthulhuoid beings. The Mythos library of 'forbidden books' was also expanded - Clark Ashton Smith bequeathed 'The Book of Eibon', for instance.

### **The Great Old Ones**

Lovecraft's pantheon of Mythos Entities, The Great Old Ones, are the nightmarish pan-dimensional beings who continually threaten the Earth with destruction. They lie 'in death's dream' sealed beneath the ocean, or beyond the stars. They can be summoned 'when the stars are right', and can enter the human world through a series of gates - power spots, magical lenses, or, as in the case of 'The Dunwich Horror', through rites of sexual congress between aliens & humans.

The Great Old Ones are served by various human, and non-human cults in wild and lonely places, from 'degenerate' swamp-dwellers to the innumerable 'incestuous' Whateley's of the fictional region Dunwich. These cults are continually preparing both to bring about the return of the Old Ones, and also to silence anyone who does stumble across the awful secret of the existence of the Old Ones.

The return of the Old Ones involves, as Wilbur Whateley puts it in *The Dunwich Horror*, the "clearing off" of the Earth. That is, the clearing off of humanity, apart from a few worshippers and slaves. This apocalyptic reference can be asserted as metaphorical, or as referring to an actual physical catastrophe - Nuclear holocaust perhaps? Perhaps Lovecraft wished to emphasise that the Great Old Ones would give no more thought to wiping out human than we might give to wiping up water on a table. Exactly why the Old Ones wish to return to Earth is never clear, but we might assume that for them, Earth is close to the bars and convenient for bus routes!

Lovecraft is careful to point out that most of the Old Ones are, in fact, mindless, or 'idiot gods'. Only those who are already insane or degenerate could worship them sincerely. Only Nyarlathotep, the Crawling Chaos, is given a human semblance of intelligence. The Great Old Ones do not form a distinct pantheon, and in Lovecraft's original formulation, did not correspond to elemental stations or any notion of good vs evil - such modifications of the Mythos came from August Derleth. When it comes down to it, the Great Old Ones are huge, horrible, and hungry. Little is known about them since to get a good look at them is usually more than any human can stand, and most encounters with them are inevitably terminal in Lovecraft's fiction - for the protagonist and innocent bystanders (whom the creatures often consume as hors d'ouvres before making the narrator the main course).

Critics of Lovecraft's style have complained that his narrators seem to be somewhat dense when it comes to recognising what is going on around them. They read the letters of vanished relatives, or perouse the Necronomicon, whilst around them, monstrous beings are stalking the district messily eating people, and then hanging around the narrator's house causing weird effects which he usually dismisses as subsidence, or atmospheric anomalies. After reading a few tales, the reader knows what to expect, and can easily become impatient with the narrator. But this is a realistic formula of human behaviour. When confronted with the possible reality that there are monsters out there who are waiting to eat us then take over our real estate, who might not look for alternative explanations? The poor occultist who leaps up and says "its all the work of the venusian slime toads" is likely to incur ridicule, if not institutionalisation, leaving the Venusian slime toads to carry out their evil plans.

Given the above then, it is unsurprising that contemporary occultists should be interested in the Cthulhu Mythos. Lovecraftian rituals have been served up by writers such as Anton LaVey (The Satanic Rituals), Michael Aquino (head of The Temple of Set), and Pete Carroll

(Illuminates of Thanateros). Kenneth Grant, in his progression of 'Typhonian' works has made much use of Lovecraftian imagery in his interpretations of the work of Aleister Crowley and Austin Osman Spare. Michael Bertiaux, head of La Coulvoire Noir, the Voodoo-Gnostic order, has also incorporated elements of the Cthulhu Mythos into his work. Following August Derleth's attempt to cohere the Cthulhu Mythos into an identifiable cosmology, several occultists (notably Kenneth Grant) have attempted to work the Great Old Ones into an 'identifiable' system of one kind or another.

While such attempts display the Western occultists' penchant for building up symbolic metastructures, I feel that such systematizations of the Great Old Ones are a misappropriation of Lovecraft's original sense of them. Their very nature is that they are "primal and undimensioned" - they can barely be perceived, and forever 'lurk' at the edge of awareness. The most powerful energies are those which cannot be named - that is, they cannot be clearly apprehended or conceived of. They remain intangible and tenuous. Very like the feeling of awakening from a nightmare terrified, but unable to remember why. Lovecraft understood this very well, probably because most of his writing was evolved from his dreams. Lovecraft's denial of the objective significance of dreams, including his own, has suggested to most Lovecraft scholars that there is no foundation in the exotic claims made by the Occult interpreters of Lovecraft's work - and to be fair, Lovecraft positively denied belief in the irrationalist doctrines with which he associated occultists and mystics.

The Great Old Ones gain their power from their elusiveness and intangibility. Once they are formalised into symbol asystems and related to intellectual metasystems, some of their primal intensity is lost. William Burroughs puts it this way:

*As soon as you name something you remove its power ... If you could look Death in the face he would lose his power to kill you. When you ask Death for his credentials, his passport is indefinite.*

#### *The Place of Dead Roads.*

A strong undercurrent throughout Lovecraft's writing is a rejection of modernity. There is often a conflict of belief between 'civilised' city-dwellers who are dismissive of superstition and folklore, and country-folk who are steeped in the wisdom of the Great old Ones, yet somehow degenerate and decayed. Lovecraft continually alludes to the 'degenerate' nature of Cthulhu cultists, probably reflecting his attitudes to race and intellectual attainment. But there is also an

awareness of the degeneration of cult practices as the influence of the Old Ones dwindles in the world, due to the spread of materialism and the decay of rural communities. Some commentators have accused Lovecraft of racist attitudes, but I feel it would be more accurate to say that in Lovecraft's fiction, no one individual or group can escape his sense of doom; scientists will at some point stumble upon the horrifying secrets of the universe, whilst country-folk, European Slavonics and South-sea islanders will degenerate into non-human mutants. Sorcerors who summon the Great Old Ones will at some point pay the price of sanity or death. Everybody get it and the horrifying madness of "what is out there, waiting" is only a footstep away. Once you have passed into the realm of the Old Ones, there is no turning back.

There is no room for dualistic concepts of 'good' and 'evil' in Lovecraft's mythos. There are no 'forces of light' who might be invoked to save us from the horror of the Old Ones. They may occasionally be outwitted, but this is more a matter of blind luck than any skill or ability of the part of humans. Even if one of Lovecraft's protagonists survive an encounter with the Great Old Ones, they are burdened forever with the knowledge of what lurks "out there".

Some intellectuals, enthused by Lovecraft's visions, have attempted to place his mythos within a Nietzschean perspective - saying that the Great Old Ones represent the forces of Superman who stands beyond good and evil, aware only of primal desires and passions. Lovecraft makes it clear that the Great Old Ones are not merely a casting-off of traditional morality - that they have about as much interest in us as we do in cattle. Sooner or later, even the devout worshipper of Cthulhu will be bent under the knife.

Lovecraft's vision, his *futilitarianism* - is particularly appropriate to our current age, where postmodernist thinkers claim to have destroyed the future and ransacked the past in an endless search for 'kicks' of one sort or another. Increasingly, we are echoing Hassan I Sabbah's statement that "Nothing is True" - or perhaps more accurately, nothing can be trusted. Living as we do, in a society which is rapidly mutating itself by means of computers, camcorders and cable TV; in which men can walk on the Moon, whilst others sell their children to the organ dealers; where the mysteries of life are probed during DNA manipulation and the realities of other people's death served up on prime-time television, it is easy to be cynical, and difficult for any concept of truth to remain inviolate and essential.

In a culture where the edges of present time are crumbling into the future at a rate that is often difficult to comprehend, the sense of connection to historical time is vague, to say the least.

The contradictions of post-Capitalism have fragmented consensus reality to a point where alienation and powerlessness are endemic in our culture. Occultism offers an alternative: a sense of connection, perhaps, to historical time when the world was less complicated, where individuals were more 'in touch' with their environment, and, had more personal control over their lives. The occult subgenres holds up a mirror to Consensual reality. Occultists readily sneer at Slave-God religions and then piss themselves in ecstasy buying a genuine set of Aleister Crowley socks. There is much talk of the magician as a dangerous rebel or an arch of the soul by people who go on to 'legitimate' their position by waving charters, certificates and copyrighted logos. I mean, who really gives a fart, other than the fools who will buy into anything which resembles even faintly 'ancient wisdom.' This is often the position taken by so-called 'magicians' who seek to elevate themselves by claiming to evoke demons, summon Satan, or command entities such as the Great Old Ones from other dimensions. These are the cries of the powerless and fatuous attempting to elevate themselves by claiming authority over 'forces' which they imagine can be controlled by such as they. There does seem to be an attraction between would-be 'superman' occultists and an exhaustive range of dark gods, dead gods, deep-fried gods. It seems to me that the would-be 'superman/satanist/mighty adept magician (delete as appropriate) is, underneath all the justifications, out for legitimisation of themselves as "outsiders" - it's easy to maintain such a view of yourself as the noble, doom-laden outsider, whilst at the same time being invisible and insignificant. Lovecraft's vision is that of the utter insignificance of humanity in the rolling darkness of the cosmos. I have usually found that those who profess to know this void, who call themselves Satanists, supermen and Outsiders, are entangled in two virulent memes - BEING RIGHT and GETTING EVEN. Alas, apart from imagining themselves as the lords of De Sade's Castle of Silling, or dreaming of power without responsibility found in some paperback tome with a latin name, these self-avowed creatures of darkness never quite seem to manage any actualisation of their 'will to power'. William S. Burroughs once commented that "anyone who can pick up a frying-pan owns death." All too often, it seems that many people are content with vicarious thrills - attempting to 'own' death by surrounding themselves with the icons of their heroes. Isn't it a shame that most of those who cry that "Might is Right" will never get the chance to stamp on the weak - unless of course they cease to be 'outsiders' and join some institution which allows them to do so with impunity and government approval.

# Peter J. Carroll Interview

*From Abrasax Magazine, Vol.5, No.2.*

**Q: You've referred to the Illuminates of Thanateros as the "magical heirs to the "Zos Kia Cultus" and as "a satrap of the Illuminati," and in the flow chart on page 8 of the Weiser edition of *Liber Null*, you make I.O.T. look like the culmination of everything from Sufism to Freemasonry. How do you answer critics who say that this is pretentious?**

A: The chart in *Liber Null* was presented to show the development of certain traditions of esoteric ideas; each of the groups shown appears to have taken some inspirations from one or more older groups and added something of its own. Each group may be considered as the "Illuminati" of its era in the sense that it possessed the keys to the next advance of enlightenment. This, I believe, is all the Illuminati actually consists of, and I like to think that Chaos Magic is the obvious esoteric current for the postmodern era.

**Q: As a scientist, you're naturally familiar with the Second Law of Thermodynamics. If it is true, and the universe actually *is* at some point going to reach a point of equilibrium, won't that obviate Chaos Magick?**

A: The Second Law of Thermodynamics was derived from the behaviour of small volumes of gas in cylinders. It takes no account of such things as the strong nuclear force, gravitation, morphic fields, or the activities of information creating systems. I would be very surprised if the law has universal cosmic validity.

**Q: You quote from *Magick in Theory and Practice* rather frequently in your works, and especially *Liber Null*, but you do not credit Crowley as the author of your thoughts. For example, "Metamorphosis" actually seems but a rewriting of "Liber Jugorum."**



**Was Crowley a major influence on you?**

A: Awful Aleister gets his credit in the chart mentioned above where an arrow leading from the "OTO" box which represents Thelema in general leads to the IOT box. I think I have read most of Crowley and he certainly is a major influence. However, I do not collect books, anything worth reading I pass to friends, the rest, I destroy. The only exception being Austin Spare; I keep the collected works as I feel I have yet to fully understand them. I'm more interested in Crowley's ideas than his personality. As Gerald Yorke commented to a friend of mine, "you would not have liked him if you had met him." Indeed, I'm sure that the few things Aleister would have requested of any of his contemporary followers had he still been around would have been wallet, worship, girlfriend and asshole. This is not the style of mastership which interests me personally.

**Q: I take it that A. O. Spare was an influence on you; for example, the section on sigils owes a lot to him, doesn't it?**

A: Austin Spare has influenced me greatly, more than Crowley. For me, Spare's great triumph was in uncovering the basic sleight of mind trick which brings the sub or unconscious into play to effect magic. Once this is understood you have the key to the whole field of magic and the role of any particular symbolism becomes rather secondary. Obviously, most successful magicians must have understood the trick intuitively but Spare made it explicit with no bullshit and has thus allowed us to extend the technique in a planned and deliberate fashion rather by mere intuition or hit and miss procedures.

**Q: In *Liber Null*, you advocate, as a tool for "liberating" from conditioning, the exploration of heresies, iconoclasm, anathemisms, etc., including "sexualites which are unusual for you." Isn't this just a rehashing of antinomian *vama marga* techniques designed to rid the initiate of his/her *kleshas*?**

A: Yes, it probably is, the antinomian techniques are so essential that they must be continually rehashed to suit current needs. One only achieves "overstanding" rather than mere understanding of any so called truth or law or convention by appreciating the conditions under which it is false or inappropriate or unnecessary. My next book will deal with a more extreme form of antinomianism, the elimination of the concept of "being" from thought and speech.

**Q: Reading the section on "Augoeides," I was struck by the similarities to Crowley and especially *Magick and Theory and Practice* and *The Law is For All*. What is your opinion of him, both as a man and a magus?**

A: The further I look into the concept of Augoeides or True Will, the more my opinion hardens against the idea. One can certainly perform operations to achieve it, but I now consider it unwise to do so as it merely bloats one of our component selves to demonic size, at the expense of our full humanity. Crowley was certainly a man of varied and often extreme achievements. More of a mystic rather than a magus, in the sense that he neglected results magic. He was also a bully and an exploiter and an incorrigible self publicist. Although he attracted many interesting people to himself, the best of them seemed to break with him rather quickly. I rather fancy that I would have found him fascinating for a while, but that we would have ended up fighting after a while.

**Q: My own theory as to how magick "works" is that by ritual, we reprogram our biocomputers with programs to do magick; that we do this by means of altered states of consciousness, which allow us to manipulate the information in the universal hologram through willed synchronicities. Any comment?**

A: Quite so, but I'm sure we could argue for hours about what you mean by the "universal hologram" which would appear to have similar properties to my "morphic information in shadow time." Moreover, I would be pleased to concur with your use of the term "information." Clearly, the concept of occult "energies" is past its sell by date.

**Q: When you observe that "the gods came out of Chaos" are you referring to the cosmologies of the ancients, and in particular, the Orphics, Valentinians, etc.?**

A: Not specifically, but I tried to imply that "the gods" arise from the same non-anthropomorphic "forces" which create the universe and us within it. This universe does not appear to be the work of a humanoid sentient deity to me, unless it has a very perverse sense of humour.

**Q: I absolutely love the section (in *Liber Null*) on "Random Belief." You offer a number of reasons why practice of this art is beneficial, though you seem to ignore one rather obvious one: the ability to throw lesser mortals off-guard. For example, if you**

**met a person and came onto them as a pagan polytheist one day and, three or four days later, you encountered them and began talking like a true believer in fundamentalist Christianity, you would be practising what Setians call "Lesser Black Magic," wouldn't you? (Mental sleight of hand.)**

A: Yes, this can certainly have interesting effects, but I have often found it a good exercise to try and enter the paradigms of people I meet who hold extreme views and to keep taking those views a little further with each turn in the conversation until a positive feedback leads us into realms where the absurdity of the original premise becomes apparent.

**Q: Were you aware that the statement "Nothing is true, all is permitted" has been attributed, I think properly, to Hassan Ibn Sabbah, the "Old Man of the Mountains" and notorious head of the *Hashshashin* (Order of Assassins)?**

A: Yes, it certainly has been attributed to him, but with an understandably wide margin of possible historical error, and the context can only be guessed at. I like the statement very much; it has applications on many levels, but one should never forget that the consequences can be ghastly.

**Q: To some, if not all quantum theories, isn't it *literally* true that "Nothing is true, all is permitted" (merely substituting the word "real" for "true")?**

A: According to the Copenhagen Interpretation of quantum physics, to which I partly subscribe, I think it would be fair to say, "There is no being, all is doing, and even that is a matter of probability."

**Q: When you wrote "...the root of every emotion is also its opposite," were you aware that this is what Kraft-Ebbing said about so-called abnormal psychology?**

A: I've not read Kraft-Ebbing; the ideas came to me mainly from Spare, who apparently used to refer to Jung and Freud as Junk and Fraud, even though he obviously was influenced by some of their ideas.

**Q: Who was the sage you quoted as saying "Desire is the cause of sorrow" ... Siddhartha? Patanjali? Both?**

A: Siddhartha, I believe, although there is of course considerable debate about what the

historical Buddha actually said. I think it would be fair to say that there are probably much greater differences between current Buddhist traditions than there are for example between Christian denominations. My point about emotional duality is that life is richer if we are prepared to take both sides of what is on offer rather than neither as many schools of Buddhism appear to suggest.

**Q: In *Psychonaut*, you say, "It now seems that magic is where science is heading." Is this in keeping with the fact that the ancients knew intuitively what modern science is only now "discovering"? For example, the Sanskrit Hindu concept of non-duality will seem to have been "born out," so-to-speak, by Bohm's theory of the implicate order?**

A: It's all very well to find *some* ancient metaphysics which equate roughly with modern physics, but the overwhelming mass of ancient theories now seem wrong. Some aspects of Bohm's theory attract me, but only when they don't pretend to be hidden variables; I prefer to allow an element of pure chance.

**Q: Your observation that "the creativity of consciousness has mushroomed so enormously that the totality of human ideas seems to double with each decade." Wouldn't it be better to speak of it as doubling every 2-3 years?**

A: The doubling period is undoubtedly shortening although much spurious novelty particularly in art and the soft sciences can hardly be called creative.

**Q: In "Group Ritual," you observe that "a full-length black robe with hood is most excellent" for depersonalization of ritual, and add, "as is nudity..." Don't you think that the latter might actually be distracting and that one would be constantly reminded: "This isn't a god-form, it's chubby Harry with moles," etc.? In other words, nudity might be a hindrance?**

A: You can quite easily get used to nudity so that it seems the most natural thing in the world, or you can reserve it for works of an explicitly sexual nature. In my order, we have used both strategies in the course of week-long meetings.

**Q: Your writing on "Magical Combat" is, simply put, the best I've seen. Are you familiar with the "Battle of the Magicians" in 19<sup>th</sup> century France? Any comment?**

A: Sorry, I'm not familiar with that one; apart from Eliphas Levi, French occultism seems to be

a more or less closed book to us in the U.K.

**Q: In your "Invocation of Baphomet," you mention an essentially Tantric rite of breathing on the *muladhara* chakra, identifying the latter as the peritoneum. Wouldn't this necessitate major surgery under a full anesthetic?**

A: Permit me a joke or two. No matter how wild the celebration of the Mass of Chaos "B," I have never seen anybody actually try this particular ritual gesture! It's optional.

**Q: You remark that "There is actually no scientific view of mind at all," and yet, even in the 1980's we had the views of scientists such as Dennett, Fodor, Wolf, Hofstader, Eccles *et al.* Have your views changed since the publication of *Psychonaut*?**

A: The mind is what the brain does and that is more or less all there is to it, although one must remember to consider the actions of the shadow information fields with brain activity.

Behaviourism is almost scientific on a phenomenological level, but limited in scope.

Psychology cannot become scientific until we understand the actions of the brain in detail, and this is a long way off.

**Q: In the *Liber Nox* section of *Principia Magica*, you characterise as "futile" the "heroic efforts currently being expended on projecting quantum physics into the big bang epoch to forge a Grand Unified Theory..." Are you aware that the American congress recently halted construction of a superconducting super collider and would you agree then, that the multi-billion dollar project wasn't worth the money it was eating up?**

A: I am devastated the American congress misinterpreted what I wrote and cancelled the superconducting super collider. Particle physics is great fun and worth every cent it costs, but one of the things I predict that it will not do is prove the big bang hypothesis or yield a deterministic explanation of how the universe came into existence.

**Q: What is your opinion of Shelldrake's morpho-genetic fields? Do his theories amount to a kind of neo-animism?**

A: More of a neo-platonism than a neo-animism, really. The basic theory is fine, but I find no evidence for the persistence of morphic fields from material structures which have ceased to

exist. This is a sore point between Sheldrake and I. He has not bothered to perform a simple and definitive crystallographic experiment which I have proposed which could settle the matter. His first book was brilliant, but the follow-up, *Persistence of the Past*, is a mass of assumptions which I find to be highly questionable.

**Q: In *Liber Null & Psychonaut*, you say that astrology is bunk, yet you provide us with your own natal chart information at the very end of *Liber Kaos* - why the apparent contradiction? (By the way, Sun opposite Uranus indicates a person who is so self-willed he has difficulty getting along with others, often "rubbing people the wrong way," to quote my Visions software. You apparently like to have things your own way and to be high-strung.)**

A: I have no difficulty getting along with others so long as I am in charge. I find that if I pick any sun sign at random the description fits me perfectly.

**Q: As did our reviewer, Leo Viridis, I very much enjoyed your explication of the "Psychohistorical" model of the Aeons, though I tend to disagree that acausality, indeterminacy, and action-at-a-distance are, as you put it, "magical [rather than] material" theories. I think writers like Zukav and Capra, among others, have shown how very transcendentalist such theories are. Apparently you disagree?**

A: I'd say that only theories within the classical and relativistic descriptions are purely material. Quantum theory, although arising from the scientific enterprise, has begun to touch on matters which I classify as magical. Transcendental theories are those which are neither provable nor falsifiable and they hold little interest for me.

**Q: Why do you say that the model "does not predict the nature of the characteristic post-industrial technology for the impending aeon"? Isn't it rather obvious that the technology is upon us and that it is information itself, or the use of it, leading "mind2 to its reductio ad absurdum: the "pure information" of the implicate order. One of Lily's paradigms of "god" is the computer. Comment?**

A: Well, yes, in the absence of disaster, the future is a high tech information culture. However, there seems a general lack of awareness of just how vulnerable such a culture would be to the breakdown of its information systems. A single EMP bomb could reduce everything to a

Neolithic level without killing anybody. Imagine a cash-free society that got a serious virus in the whole system. Concerning Lily's paradigm, didn't somebody once say that an ant had once said to him that God was rather like an ant except that it had *two* stings.

**Q: The story of the star ruby and the sailboat in the Arabian sea ends with your musing on whether the octarine stone had been given to you as a curse. I thought you were free of superstitions?**

A: A curse perhaps, in the sense that giving someone a Las Vegas poker chip might be considered a curse.

**Q: In the section on references, you mention Robert Anton Wilson and suggest that the reader "read all his books." Do you know Wilson personally?**

A: I've spent a couple of very pleasant evenings with Robert Anton Wilson and his wife, Arlene, at their place when I visited the USA. Probably the most interesting people of their generation that I have met. Bob has a mind like a ramjet; it sucks ideas in at one end, compresses and accelerates them, and blasts them out of the other. We also drank a great deal.

**Q: Have you ever been accused of lacking a sense of humour? (This is a lie; you can be very funny, as, for example, when discussing blue magic - e.g. the myth that the rich are unhappy; that lotteries are only won by the poor because only the poor play and then lose their earnings in a couple of years. I also learned from this section why I am always broke: I hate money. Thanks.)**

A: I like to think that I normally exhibit a rather dry sense of humour; in the USA, this is often missed, in Germany, it is rarely noticed at all.

**Q: Do barristers and counsellors at law have any innate ability to practice Orange Magic?**

A: I understand that in the USA lawyers attract vast amounts of wealth, power, and respect despite that they are seriously undermining the fabric of your society. Over here they seem to have a similar sort of status to undertakers or funeral consultants as you may call them. I suppose that anyone who speaks well with a forked tongue could be regarded as practising orange magic.

**Q: I found your remark that homosexuality is "unsatisfactory, if the frenetic merry-go-round of partner exchanges in that discipline is anything to go by," rather curious. Are you aware that some homosexuals are monogamous and thus, put your observation into the category of overstatement?**

A: Possibly an overstatement, but I notice that the conquests of promiscuous homosexuals are often a whole order of magnitude greater than what most promiscuous heterosexuals achieve, and good luck to them if that's what they like.

**Q: Anything you wish to add?**

A: No, but thanks for some interesting questions.



# Group Integration

*Will Parfitt*

For a group ritual to be effective there has to be a common, shared group purpose and a common, equally-shared group endeavour. A group in the New Age is *not* held together by a leader but by:

- common purpose
- common intention
- common plan

A group is like a constellation of stars, each star the individual making up and necessary to the whole constellation. A simple analogy is the sun and planets, where the planets are members of the group and the sun is the common purpose. Grouped around the common purpose, the planets follow their course, the common intention, and thereby achieve the common plan, which is the manifestation of an active and growing system. In no way is their individual role in the whole scheme negated.

A group should be viewed as a temporary aid to growth and not as a fixed principle. Just as, say copper and sulphur and oxygen may come together to form copper sulphate, it will not remain a sulphate (group) together, but through the passage of time and experience return to the component elements. The copper, for example, will not be changed in itself but will, through the experience of combination, be more aware, expanded in consciousness, and further along its path. It is important for the members of the group to realize this as it allows fuller commitment as it removes the fear of being swamped or 'losing' identity for any individual involved, except on a temporary basis.

The group working together can be compared to a single 'entity', with the same constituent

parts as an individual, that is:

1. **spirit** the integrating purpose for the group's existence;
2. **soul** the qualitative aspect of the group including the soul qualities brought to it by each individual member of the group;
3. **personality** composed of the group 'mind', 'feelings' and 'emotions', the blended aspects of its members, working in harmony towards the common purpose but not necessarily in full agreement;
4. **body** the manifestation of the group through its rituals, and all its other activities.

If we look at the soul region of the Tree of Life, we can see that Chesed brings to the group the elements of goodwill, caring and so on; Geburah brings the dynamic energy and affirmations necessary to the group; and Tipareth provides a manifestation and focus for the group's common purpose. A successful ritual needs to include the whole group in all its aspects.

The five main techniques that can be used to help make the work of a group cohesive are: love, meditation, sharing, silence and communication.

The obstacles to these are criticism, personal attachment, the glamour of 'freedom', and all types of communication breakdown. It is up to the individual members of a group to follow their own course of action for dealing with their individual problems and blocks. In the actual preparation for a group ritual, however, individuals may all perform the same procedures, helping themselves individually and also helping the preliminary integration of the group.

These methods are:

1. elimination of the previous 'set' (dis-identification/dis-attachment);
2. elevation of consciousness (centring/self-identification); and
3. contacting the Self through aspiration and invocation.

After the ritual work the group integration is strengthened through the sharing of experience and the pooling of results. The shared physical manifestation of the intention and plan, where appropriate, may also be useful.

## **GLAMOURS PREVENTING GROUP EFFECTIVENESS**

Glamour may be described as the attribution of false values and/or exaggerated importance to people, objects, situations - and most frequently ourselves.

Obviously glamour is a block to the effective manifestation of the working and planning of a group. Glamour is largely emotional in manifestation (in our present situation anyway), and the main glammers that prevent the group being effective are:

- dictatorship - the imposition of authority;
- personal ambition;
- dogmatism - certainty of being right;
- independence (of a pathological degree against the group);
- self-interest;
- fanaticism;
- possessiveness.

These glammers need to be very carefully watched for by all members of the group. Once identified a glamour may be dissipated by one or more of the following:

- dis-identification (individual and group);
- awareness of right proportions;
- keeping a perspective on things;
- the cultivation of opposites (elevation of the weak and refinement of the strong);
- using our imagination to clear out the negative energy; and
- transmutation - the invocation of light being particularly effective.

### **EXERCISE - THE INVOCATION OF LIGHT**

This is essentially an exercise that groups of people may perform before, during and after a group meeting as appropriate. It can easily be adapted for individual use.

Having followed all the usual starting procedures, including a banishing ritual:

each individual imagines a light above his or her head.

Then each group member visualizes a light object or symbol (that symbolizes the common purpose) at the centre of the circle (this will probably have been previously decided upon jointly by the group).

Each person visualizes the spoke of a wheel coming from him or her, created of white light above the head, attached to the common purpose/symbol in the centre.

Everyone strongly visualizes their connection to the centre, and is aware of the spokes (i.e., connections) of the other group members, being aware that together they create a wheel,

individuals at the circumference but united at the centre.

## Ritual of Eris esoteric

*Phil Hine*

### **Introduction**

In 1985 I was living in a communal house on the outskirts of York, studying for a diploma in Occupational Therapy. Although still involved with a Wiccan coven that had been my first major contact with other occultists, I had begun to explore other areas of magic and, after reading the Wilson/Shea "Illuminatus!" trilogy and "Principia Discordia", became intrigued with the possibilities of an Erisian approach to magic. The following ritual was my first attempt in this direction.

The thunderbolt (which became my primary magical tool for the next 8 years or so) was created with the help of Brother R.B.B., and formed from two glass chandelier lustres. This was the first major ritual in which I used the idea for "spiral pentagrams".

In retrospect, this ritual marked a turning point in my magical development - producing "The Stupid Book" (see the e-book, "Apikorsus") which although in some respects was highly derivative of The Book of the Law, was personally significant to me for a number of years - in particular, in making associations between Eris, the Maat Current, the Tarot and Kenneth Grant's "Typhonian" paradigm with which I became enmeshed during the mid to late 1980s. More important though, was the ecstatic experience of the second working, which I feel 'kicked' my magical development into high gear - I was able to recall the 'echoes' of this experience simply by listening to the audio tape of the ritual for several years afterwards.

### **Preliminaries**

Set up Altar: Eris incense (obtained from Id Aromatics)

Thunderbolt as prime magical weapon  
2 six-sided dice - one black & one white  
Spherical Pentacle formed from Chinese wire puzzle  
Chalice & red wine  
Tarot cards: Adjustment, Lust, The Fool

## **Main Sequence**

### **Opening**

0. Magical Circle defined by any preferred method.

1. Unsealing The Vortices

A.

Drawing & visualizing Spiral Pentagram forms at 4 cardinal points. Vortices are energised using T'ai Chi breathing & 'pushing hands' into form. A shadowy dragon's head may be visualised breathing fire into the circle from within the vortex-tunnel.

Suitable invocations may be given at each quarter.

B.

Drawing down the Void.

Magician uses left hand to draw from above down body-line, a descending line with an outwards-developing triple spiral, which is visualized as descending from the axis mundi, and expanding until the final curve encompasses the circle.

He then gives the Litany:

Within - Without

Blasphemer - Devout

Above - Below

I —A —O

Latent, Bearer, Girt with Sword

Boundless Space, Fire-Rimmed Door

BABALON!

I cast the coils of her name about me.

This sequence culminates in the vibration of LASH TAL x 3.

## **2. Invocations of Eris**

Priestess gives first litany:

All the Goddesses are one Goddess and her name is Eris.

She is Chaos. She is the substance from which artists and scientists build rhythms.

She is that which makes children and clowns laugh in happy anarchy.

She is alive and her message is "you are free."

Her name is discord.

Magician: All Hail Discordia!

Priestess: All Hail Discordia!

Magician declaims preliminary invocation of Eris (charging sacrament)

[This invocation is from "The Cardinal Rites of Chaos" by Paula Pagani, Sut Anubis Press, 1984]

Eris: Goddess of the Night,

Eris: Portal of the Light,

Eris: Raving Succubus,

Eris: Dea omnibus.

Eris: Phoenix from the Fire,

Eris: Icy heart for hire,

Eris: Draught of languid Air

Eris: Poison, liquid snare,

Eris: Elemental Shrine

Enter us strange concubine

Of man and woman, as this wine

Is consecrated in your name,

Fulfilling now our steadfast aim.

Celebrants share a sip of wine.

Magician gives main invocation whilst maintaining eye contact with Priestess:

Wake! Awake, I see it in your eyes,

The storm is risen,

The sleeping tigress wakes,

You are the all,

Love, life, diviner, death.

Begetter, the giver; swallower,

Who can stand before you?

I surrender. Ia! I kneel,

I am riven, stunned, I am numb.

Come taste the sacrifice!

Here is meat and here is wine,

Am I not thine!

Unbridled furie loose upon the world,

Veil shed, torn, forgotten

Hair flying loose; wild one

Men fear you, we know you

I call you by many names;

Eris, Hecate, Diane and Circe,

Lilith, the Siren, Sekhmet, Kali

Sorceress, Spaewife, Succubus

Sophia, Pythoness, Shakti!

Deliver me, Devour me,

I am emptied, I am filled,

I salute you with sword

Your body cloaked in argent flame,

Here lies the altar,

Come!

Devour me in your tongues of fire!

[Magician kneels before Priestess - maintaining eye-contact steady]

Whatever occurs next is the result of the union of Magician-Priestess-Eris.

To close the rite, perform any mutual earthings necessary.

Drawing standard banishing pentagrams across them may close down the vortices.

Note that the aim here is not to banish the force of Eris but to act as a vehicle for her manifestation.

### **Commentaries**

#### *The first operation*

21st September, 1985 - Autumn Equinox

Macclesfield

22:30 - 00:20 hrs

Priestess: Circe

During the Unsealing of the Vortices, the glass thunderbolt I was using to project the vortices separated into 2 pieces (which had been been glued together). I experienced a feeling of power surge through me during main invocation. Circe became oracular for about 20 minutes delivering a discourse on the nature of the number 13 (unfortunately this was not recorded). As this progressed I was swept into a vision with auditory resonances, which seemed to go on for ever, but was in reality about 45 mins.

The rite was closed due to exhaustion of both of us - I distinctly remember Circe sat in the centre of the circle, saying, "why's the room spinning round?"

The immediate result of this working was the reception of *The Stupid Book* whilst waiting at Stockport station, between 3.00pm and 3.25pm the following day.

#### *The second operation*

27th September, 1985

York



11.15-12.55 hrs

Priestess: Errienne

The second operation was set up in a similar manner to the first, with the addition of a cut-up tape that echoed voices whispering "eer-ris" over music as part of the preliminary invocation, and the rite was taped until just after the 2nd invocation.

We both reported perception of astral space 'pulsing' following the unsealing of the vortices, accompanied by a sensation of a tight band around our foreheads. E. reported feeling Eris as "a high-speed force, rushing into my body". Again, mutual eye contact following invocation seemed to contribute to the unfolding of astral visions, and this time, a stronger sense of 'union' with Eris, via the Priestess - but we both reported that this came about as a blending of astral forms, rather than physical union.

Side effects from this working included bouts of 'oceanic bliss' over the next few days, with spontaneous astral visions. It is this working, with hindsight I would say, that triggered the 'turning-point' in my magical development - as it prompted a vision of all the different things I was doing and pursuing suddenly connecting together in ways that I had not perceived before, giving rise to a rush of creative enthusiasm - truly an ecstasy of inspiration!

*The third operation*

9th April 1987,

Manchester

21.30-23.30 hrs

Priestess: Star

The statement of intent for this operation was given as "the manifestation of the force of Eris as creative chaos and innovation."

Again, following the 'Vortices', I experienced a strong sense of the ritual space as 'junction box' into which 'energies' were pouring. During main invocation, astral vision unfolded strongly until I was having difficulty in making out Star's physical form. "Her eyes were black and full of stars." I saw her as a whirlpool into which my consciousness was drawn - facets of awareness multiplying like beads of water, connected in a whirling dance.

About an hour after the rite, Star reported feeling of "being full of Chi" which lasted until

sleep.

## Cacodemonic Copulations

*by Phil Hine*

The subject of Incubi and Succubi and their visitations is rarely dealt with by modern magical writers, although they have been used time and time again by various hacks of the horror genre.

Sex-Demons have been banished - either explained away as hallucination or junked as a product of Christian masturbatory mythos. Any occultists this side of the twentieth-century that do mention them, usually do so in the context of warning against traffick with such entities, believing that the dangers of loss of vitality or obsession is the inevitable result.

One of the few modern magical writers who does look at incubi and succubi (or, succubi and succubos), is William Burroughs:

*...an incubus or succubus can be harmless, or it can be destructive. Like any sexual situation, the danger depends on how you handle it. All sex is potentially dangerous .... Our sexual feelings make us vulnerable. How many people have been ruined by a sexual partner? Sex does provide a point of invasion and the succubi and incubi simply makes us intensely aware of this.*

--from, A Report from the Bunker (V. Bockris.)

In the novel, *The Place of Dead Roads*, protagonist Kim Carsons enjoys several encounters with sex-demons:

*He knew that the horror of these Demon Lovers was a gloomy Christian thing. In Japan there are phantom lovers known as fox maidens, and the man who can get his hands on a fox maiden is considered lucky. He felt sure that there were fox boys as well. Such creatures could assume the form of either sex.*

According to Burroughs, peoples attitudes towards these beings may change, but such visitations are probably more frequent than most people suppose. He classes them as a type of familiar (they certainly are!) and notes that, like animal or elemental familiars, they are dependent on a relationship with a human host for their own development. Similar ideas can be found in the Kaula school of Tantrika, where there are rites for contacting such beings. The general approach is that you fuck them and they do you a favour in return. Burroughs speculates on the possibilities of increased frequency of contact between humans and sex-demons:

Sex is physics. If anyone could push a button and receive an incubus or succubus, I believe that most people would prefer a phantom partner than the all-too dreary real thing.

--From The Report from the Bunker.

## **So How do you Go About Aquiring a Demon Lover?**

### **The Liminal Gnosis**

Playing with such entities generally falls into the class of magical technique known as Evocation, and a form of Gnosis which is often the most effective is the so-called Liminal state, when one is half-asleep, half-awake. The body is completely relaxed, either from a relaxation exercise, or physical exhaustion; yet the mind is clear, and you simply allow images and sounds to arise before you. If you can learn to enter and prolong this state, then it is very useful for scrying, dream control or virtual (astral) explorations.

### **Erotic Evocation**

To prepare for the Evocation of a Demon Lover, seek to inflame yourself through all possible

modes of sensory stimulation - books, films, pornographic material, the diffusion of perfumes that have erotic association, body massage, masturbation without orgasm - any technique which serves to heighten your sexual arousal globally - that is, without being directed to any particular individual (real or imaginary).

The Evocatory scenario is a progression of intense sessions which may begin as follows:

1. Lie naked on your bed - the room is in darkness, but for the glow of a single candle. You have bathed and relaxed yourself. Seductive perfumes are diffused throughout the room and you have prepared the space as though you are about to receive a lover. Slowly, begin to caress yourself, intensely feeling each touch, each shiver of pleasure; imagining that the touch comes from an invisible lover who hovers above you. Concentrate at first on secondary erogenous zones when inflaming yourself, and stay as relaxed as possible. Any significant dream-images that follow such a session should be recorded.

2. Repeat this experience, gradually allowing yourself to become increasingly excited, and slowly visualize the build-up of a shadowy form - fingers, lips, breast, thighs - parts of the lovers body which come into fleeting contact with your own. As you repeat the experience, associations will form between sensory stimuli and it can be helpful if you can create a special scent which, while having erotic associations, is unique for this operation. You should also take care to note any particular body postures and gestures (caresses) that you find yourself making - these can act as sensual asanas and mudras for the operation.

3. The final session of this sequence proceeds as above, but slowly allow yourself to approach orgasm. If you are experienced enough, and in touch with your body enough to allow yourself to hover on the brink of orgasm for as long as possible, then so much the better. As you approach orgasm, begin to vocalise love-noises, letting these sounds become glossolalia - until a distinct sound (it may or may not be an actual word) begins to repeat itself through you. As you attain orgasm, project this sound into the shadow-form above you, and see the shadow-form becoming distinct and clear. You may find that details of the entity which have been hitherto indistinct, will become clear in the illuminating flashes of orgasm. Sexual fluids released in this working can form the basis of a material sigil, but this is optional.

### **Now that You've Evoked me here, what are we going to do?**

Having gone through the process of evoking a Demon Lover, what can you actually do with

them? The first point to consider is the states in which interaction with the entity takes place. What little magical writing there is on the subject tends to concentrate on Dream Magick, but it is also possible to continue using the Liminal Gnosis and, an often-undervalued area of magick, Working with Mirrors. There is also the possibility of Invocatory work with Demon Lovers.

### **Dream Yoga**

Once you have evoked your demon lover, you can choose to interact with it through dreams. One of the easiest techniques of Dream Control is to use a sigil. Since I'm sure most people are familiar with the basics of Sigil Magick, I will merely draw your attention to the point that a sigil need not be either a glyph or mantra, but can also take the form of a scent, or sequence of images. You can use earlier practice in the Liminal Gnosis to launch a sigil to meet your Demon Lover in your dreams. You could even try and key the appearance of the entity to the triggering of a Lucid Dream.

### **Liminal Gnosis**

If your earlier practice has been successful, you will already have some experience of the Liminal Gnosis. Sexual Arousal is but one of the entry-routes into this state, and you might try and find other routes. Interaction with the Demon-Lover can be made in this state, and you might find here that you get dreams which follow-through the encounter.

### **Mirror-Magick**

The Liminal Gnosis can be enhanced by the use of a mirror. The use of reflective surfaces for interacting with entities has a long and venerable history, ranging from shamanic practices among the Moari, Pawnee and Nkomis of Africa, to the explorations of Dr. John Dee. Demon-Lovers may be summoned into a mirror, where they may be cross-examined. A cautionary note here is that Dr. Dee made the claim that from time to time, one of the spirits he contacted - a young girl called Midimi - would emerge from his scrying crystal and cavort about his study. This could have interesting possibilities when working with a Demon Lover! Whichever states you choose to explore, the next consideration is of course, what you are going to do. Well, the very act of experimenting with this approach should in itself be instructive, and at the very least, enjoyable. However, the following applications for Demon

Lover work include:

### **Enchantment**

Here, you are basically forming a Pact with the entity - using it as you would use any other kind of Sorcery Servitor - you fuck it and it carries out its assigned task (which is not necessarily confined to the sphere of sexuality). One technique is to seed the entity with a sigil, which will gestate within the body of the entity, in a similar manner to a wishing box.

### **Illumination**

According to Austin Osman Spare, desires are spirits that wish to incarnate. You can deploy a Demon Lover to assist you with the formulation of an Alphabet of Desire, wherein each sacred letter can become a sex-demon in itself, to be used in acts of self-exploration and self-modification. Your Demon Lover can assist you in recognizing, binding, and integrating the hidden demons of your psyche which relate to sexuality and other primal drives.

### **Divination**

Divinatory applications include dream-oracles, or flash-gnoses which may extend into the waking state. You may find, for example, that, following a request for a dream-oracle, your demon lover only gives you half the key, as it were. The other half is waiting in the waking world - some incident that sparks a moment of gnosis in which you realise the link between thought/emotion and some physical object or situation. Oracles are rarely straight-forwards.

### **Invocation**

Traditional magical theory (such as it is) tends to frown on invoking entities such as Demon Lovers, as they are not considered to have enough of a developed persona to make it worthwhile. However, long-term magical use of such an entity does tend to build up the appearance of an independent persona, particularly if you make careful note of any quirks, personality traits, or mannersims that the entity seems to be displaying. I see no reason why, at some stage, you shouldnt try invocatory work with a Demon Lover. It could be instructive, if only for shifting latent sexual selves into the directors chair of the Ego.

### **A Word of Warning**

The practice of intercourse with Demon Lovers is not without its dangers. The most obvious of these is obsession. In its broadest sense, obsession is the term we apply to a situation where the magician has relinquished will to an entity (usually of his own creation). Obsessions with a sexual component are particularly difficult to deal with - anyone who has had an obsessional crush on someone else will know what I mean. Sex, like anything else, can become an addiction which erodes the will. Intercourse with Demon Lovers is no exception, so self-discipline at all times, is important. Although a Demon Lover can generate a great deal of fascination and erotic tension, this should only be employed as a source of gnosis and magical work, and not allowed to get out of control. It can be useful to only use the entity for specific projects, and then, at staggered intervals. Intercourse with these entities can be exhausting. This is not so much due to any vampiric quality on their part, but is related to working in unusual states of consciousness - similar problems arise with extended astral, dream, or liminal work. Another problem relating to this work is also fairly obvious - that the Demon Lover becomes a substitute for a physical partner. As with any relationship between human and entity (be it demon or deity), it is useful to assume its independent existence – if only during the interaction. However, I have seen warnings in a variety of magical grade papers that hint of the dire consequences of giving these entities the same regard that you would a human lover. By the same token, conjuring a Demon Lover for the precise reason that you lack a human lover is tantamount to inviting obsession, with all the attendant problems. As success with this technique requires an appreciation of your own sensuality, bodily awareness, sexual feelings and orgasmic response, it should not be attempted by the overly frustrated, or the sexually inept or inexperienced.

This practice should also lead to a wider appreciation of your sexual being and possible range of sexual identities. If you have sealed disturbing elements of your sexuality behind blocks, then you might well find that this practice leads you into a situation where you have to confront these experiences. This may not be pleasant, but can be, if you allow it, instructive, and possibly healing.

If, for whatever reason, you do find that working with a Demon Lover brings up problems that you find difficult to handle, then there are basically three strategies which can be brought up. The first is to perform a thorough Banishing of the area you are using for this practice (i.e. bedroom). Secondly, you can evoke the entity and confine it into a spirit trap such as a triangle, bottle, or crystal, and ritually re-bind it to your will.

Thirdly, there is the option of reabsorption, which can be performed as a ritual or within the Liminal Gnosis. The simplest approach here is to take back the entities name, destroy any material base, visualise the emotions/sensations/abilities you may have bestowed upon it as withdrawing back into your body and

finally (and this can be difficult) denying it any sexual response or erotic association. Then, go and have a cold shower.

## When Laughter Fails

*By Catherine Bitzer*

Laughter is the best medicine, but it does not always work. As mentioned previously, sometimes it is laughter itself that drives a person round the bend. This sad truth and how to find your way back to laughter in this crazy century/world/universe, will be the focus of this article.

### **THE NORMAL**

The chaote approach to the problem is to test everything, conventional and unconventional, until it works. Among the everyday things people use to alleviate extreme stress and mild madness are the following:

Drinking

Drugs

Sex

Physical exercise

Meditation

Coffee

Water

The first three, drinking, drugs and sex, can be used in powerful combinations. It is however wise to exercise caution when using any substance which affects the brain. For example, alcohol and drugs for me have proved to push me even further away from sanity than I was in the first place. Both these things tend to intensify my feelings to an unbearable degree. So when I'm unstable, I steer clear. However, combined with sex these can be powerful ways of achieving gnosis and a deeper sense of understanding your situation.



Sex by itself and physical exercise work well for me. Those seeking a less strenuous way of exercise can try walking or yoga. Neither sex nor exercise affect the brain cells directly or adversely. Besides this both these, together with meditation are good for the physical self. They are also safe ways to reach gnosis. Yoga can be seen as a sort of combination of physical exercise and meditation. All of these have worked well in my attempts at a semblance of sanity. Coffee is the strongest drug that I attempt to use when afflicted with insanity. Whenever I feel tired or drained, I would drink coffee, or what I call "caffeinate". Coffee in tolerable amounts serves to alleviate weariness and thus the stress of much work to be done and little energy to do it with. Combined with enough water, coffee can actually be better for the system than most health fanatics would have you believe. Water also has energizing qualities, as does breathing. So to caffeinate and hydrate in equal amounts has also served to help me deal with a lot of mental strain.

So if laughter fails, all you might need is a bit of exercise and coffee. But if even this fails, desperate measures are called for.

### **MORE EXTREME**

The Chaote is by definition extreme. So doing something extreme may serve the double purpose of putting you in touch with your magickal self and expelling that which was mad in yourself. Although, as Carroll states, there is no cure (magickal or otherwise) for clinical insanity, there are things you could do to alleviate it. One of these is the following.

The magician takes the sufferer to a secluded place where they will be undisturbed for some time. Then the magician acts out all of the insane things the sufferer has been doing. In this way, confronted with his own insanity, the sufferer may be shocked into returning to a more normal state. There is however no record of this ever working permanently.

The above method might be applied to yourself, if you feel you are on the verge of a complete breakdown and nothing else has been helping. Instead of finding someone to play out your insanity to you, act out your own insanity in the public eye. For example, go to a public place and shout/laugh loudly/sing - anything that would draw attention to you. It should be something which would make you appear insane to others. Seeing the wonder or shock in the eyes of passers-by is an effective tonic against the onset of a breakdown.

If your sanity is still too much intact to break the convention in such a radical way, it may be a better idea to merely display your insanity to yourself, in private. Choose a place where you are

comfortable and free from all restriction. Have in this place a large mirror in which to watch yourself. Then act in an insane way. Do anything you would not normally do. Laugh hysterically, sing, talk to yourself or have a fight with yourself. Watch yourself doing these things and reflect on how strange you appear.

Acting insane voluntarily helps to deflect involuntary insanity. It is also a good way to deal with stress and stressful situations. If things happen that are beyond your control, you can act exactly in the way that you feel when you are in private (or even in public, if you choose to do so). This will give the magician a greater sense of control over his actions. Actually choosing to be insane for a short, intense while keeps involuntary insanity at a minimum and you can get on with your life. Laughter will come more easily as the magician emerges again.

# The Hammer-Cast rite

*Phil Hine*

Purpose: *Enchantment*

*Requirements:*

A Statement of Intent for creating a sigil - this can be visualized or used as a mantric word of power. The Sigil should be prepared beforehand, in a manner that it can be easily recalled during the rite.

0. Rite begins with the *Statement of Intent* (given by the leader in parts - all repeat).

"It is our will to cast forth a desire, in the name of the 'Thunderer.'"

## **1. Deep Breathing**

Leader demonstrates posture which all adopt. Leader begins 9 slowly-paced inhalation/exhalations. Whilst breathing, celebrants visualize lightning bolts crackling around their bodies, especially between their hands.

## **2. Stadgaldr**

Celebrants take up Thurisaz posture & focus upon their sigilised desire, whilst leader declaims the litany (see below). Celebrants visualise themselves as holding Thor's Hammer in their right hands. The sigilised desire is focused upon the hammer.

3. Remaining in Posture, leader initiates paced Vibration of THUR-IZ-AS x9

4. With a wordless scream, celebrants hurl the hammer forth.

## **THE LITANY**

(variations on this basic theme)

*Mighty Thor, champion, defender of Asgard,  
Lend us your strength  
Indominatable one, slayer of giants,  
May our aim be true,  
Sky God, Judge of men,  
Let our Will be pure,  
Dweller in Thrudheim, wielder of Mjollnir  
Let the cast fly true,  
Storm-god, Son of Earth,  
Look well upon us.*

## **The Star Chamber**

*Phil Hine (from Chaos Servitors: A User Guide)*

The Star Chamber is a sphere of transparent crystal suspended in deep space. Its dimensions can be enlarged to suit individual requirements. To enter the Star Chamber, visualise the eight-rayed star of chaos before you, and command it to begin to whirl, until it becomes spinning vortex, drawing you into the Star Chamber. In the centre of the Star Chamber is a crystalline structure resembling a reading lectern, set at waist height. When you place your hands upon its topmost surface, the Chamber attunes itself to your bioaura, and the sphere around you begins to shimmer with energy. As soon as the Chamber has scanned your aura, a column of crystal descends from the top of sphere to a point just in front of you, the bottom end bulging into the shape of a black crystal globe, which halts just above your eye-level (suitable star-trek type noises accompany this).

The crystalline substance of which the Star Chamber is formed will allow you to draw energy into it from any source, but energy will only pass out the chamber via the black globe before you. You can witness any event or move to any point in time/space by placing your hands on the lectern and simply willing it so. The Star Chamber is both astral temple and vehicle. From the Star Chamber you can see exploding suns and whirling galaxies; draw energies from black holes or zoom through fractal landscapes. You can form astrological conjunctions outside the chamber and draw energy from them. Energy collected from any desired source will be channelled by the crystal matrix of the chamber and focused into the black globe, into which you can project your magical will. When collecting energy, you will feel a ripple of exhilaration as the chamber charges up.

### **Servitor Creation in the Chamber**

Following the completion of the symbolic code for the servitor, beam yourself aboard the Star

Chamber. Draw energy from any preferred 'source' using the kind of physical-emotional feedback cues as detailed in The Lightning Flash, and when you feel ready to create the astral form of the servitor, project the 'code' for the servitor into the black globe. You can then begin a countdown (cue computer voice and build-up of pulsating energy as in the Airburst Servitor Launch) and at "blast-off" see a bright light shoot forth from the chamber, disappearing into the void (rather like a comet). The whole chamber will then glow with a brief burst of white light, discharging any energy remaining.

### **Leaving the Chamber**

After closing any working in the chamber, at your command, the black globe will retract, drawing back into the top of the chamber. Any activity outside the Star Chamber will cease, and you once more see the stars of normal space around you. Visualise again an eight-rayed star of chaos that begins to whirl, drawing you back into 'normal' consciousness.

# The Sarcophagus of Mycerinus

*by Frater Choronzon*

*First Published in Skoob Occult Review #2; 1990.*

Mycerinus (or Menkaura) was Pharaoh of Upper and Lower Egypt in the 4th Dynasty of the Old Kingdom. His immediate ancestors and predecessors on the Throne of Harmachis were heops arid Cephren who built the two largest pyramids at Giza, across the river Nile from modern Cairo. Mycerinus built the other decent sized one at that site.

Although smaller than its neighbours, the pyramid "Be in Dread of Mycerinus" resisted the attentions of predatory generations of Egyptologists until comparatively late. At the time of Colonel Howard Vyse's expedition in 1837 it was thought that its contents might be discovered intact. Just as hundreds of slaves had toiled to erect it, hundreds worked to re-open it tor Vyse.

Eventually, after subjecting the monument to six months of destructive structural alteration Vyse found a way in. He wasn't the first; the tomb had been stripped, probably in dynastic times, and resealed. Most of all that was left was the black basalt Sarcophagus in which the Pharaoh had been embalmed for his terminal voyage through the 'Hours of the Night'. The lid was broken and a partially successful attempt had been made to dislodge the three ton artifact from its niche.

Vyse decided that, now that the tomb had been laid open, the sarcophagus ought to be moved somewhere safer for its protection. And where could be safer than the British Museum? He somehow persuaded the Caliph and his officials to agree to this action and proceeded to dismantle another huge section of the pyramid to get the Sarcophagus out. During this exercise pieces inevitably chipped off its sculpted exterior, and one of these is indeed kept safe in the Museum.

The rest is at the bottom of the sea.

There is a brief reference to the Sarcophagus in 'The Mummy' by E A Wallis Budge, former keeper of Egyptian Antiquities at the British Museum, and much fuller descriptions can be seen in the published accounts of Vyse's expedition.

From lengthy searches in the Lloyd's marine loss books for the period it seems most likely that the sarcophagus was loaded on board 'The Beatrice', a relatively small vessel, at Alexandria, bound for London via Malta. She got to Malta OK, but after departing from there on 14th October 1838 she was "never heard of again", as Lloyd's List so succinctly puts it. This may not be true. There is a barely legible pencil margin note in a surviving copy of Vyse's account (not the one in the British Library) which records fishermen reporting that wreckage identifying the vessel had been washed ashore near Valencia in Spain.

It has been established that there are no outstanding insurance issues which might complicate ownership of the Sarcophagus if it were salvaged.

Exactly what else might have been on board 'The Beatrice' is a matter for conjecture, but it seems unlikely that they would have used a whole ship just for one quaintly shaped lump of Basalt. Some record of other cargo may be preserved, possibly in the archives of the custom house at the port of Alexandria.

It has been confirmed by the Departments of Egyptology both at Oxford and University College London that the Sarcophagus is a unique example of decorated funerary sculpture from that period, and one of the oldest stone sarcophagi of any known to have existed. In academic terms it is a piece of the highest importance whose loss is sadly mourned. It would clearly be a worthy objective for any salvage mission to attempt to recover it, but would such a project be commercially viable? The following notes are based on a feasibility study to determine that question.

## **TECHNICAL CONSIDERATIONS**

The Sarcophagus is probably lying in less than six hundred feet of water. This is well within the capability of modern salvage techniques, given that items were recently recovered from the Titanic at over 12000 feet, albeit at considerable cost. The first task is accurately to pinpoint the wreck.



The easiest way to make some estimate of the amount of time required to search an area of sea-floor at that depth is to try it and see. Messrs Caley Cruisers of Inverness charter a boat, the New Atlantis, equipped with Lowrance and Simrad bottom-scan and side-scan sonars. The boat is basically a holiday craft which can be hired out for a week by punters who want to go Monster hunting on Loch Ness. It also represents one of the cheapest ways to get some hands-on experience in driving the sonar sensing systems without having to answer a lot of intrusive questions!

It is certainly possible at a depth of up to 700 feet to reconcile objects of approximately the size of the sarcophagus (approx. 8ft x 3ft x 3ft). The main difficulty in searching an area systematically would be ensuring that coverage was even. This could be achieved with an automatic pilot system guided by satellite navigation. We found that it was reasonable, in decent weather, to expect to cover a 24 mile long stretch of water in a day, scanning to a distance of 100 metres on each side of the boat at adequate resolution. Though this, it should be said, allowed for reverential interludes while appropriate orisons were projected towards Boleskine House. These could perhaps be omitted in Spanish waters, or at least conducted without the necessity to stop the vessel, so 30 miles a day would probably be achievable. Thus an area approximately 1 mile by 3 miles could be surveyed in a day by traversing up and down. A video camera would be available for a quick check of anything which looked interesting on the sonar scans.

## **FORWARD STRATEGY**

Clearly there would have to be some means of speeding the search, or defraying the likely cost. Dowsing methods would be applicable to determine a starting point for a days sonar search, and would probably increase the likelihood of success within any seven day period. It is unlikely that the British Museum would allow their treasured fragment from the sarcophagus to be used on site for psychometric purposes, but they are not averse to allowing a visitor with a plausible story-line to handle it casually in conversation. If they did permit it to be used as dowsing focus, they would probably only do so on the basis that anything recovered passed to them. Cosimano's psionic techniques could also be applied; at least the project would provide a good test of their effectiveness.

There could be some prospect of Egyptian Government sponsorship of a recovery attempt.

To trade commitment to a course of action where the Sarcophagus was eventually restored to Mycerinus' Pyramid in exchange for the Stele of Revealing would seem to be a reasonable proposition, provided the Stele was made available upfront to enhance the efforts of the project's magical consultants.

All phases of the project should be committed to film, as the adventure could form the basis of an interesting documentary, whether successful or not.

If the Sarcophagus is located, there is every possibility that funds could be made available to raise it. Its intrinsic worth as a unique artifact of academic importance would be immense, one estimate (in 1990) was as high as \$12 million, though it would be more satisfying to see it restored to the Pyramid. This could be done at the endpoint of an exhibition tour which, with good management, could gross as much as selling the object outright.

Right now the project needs the involvement of a retired bank robber, preferably with a decent sized boat which could be converted to carry the sonar and auto-navigation systems, and a place in southern Spain. It is worth saying, for the benefit of retired bank robbers who might be considering the project, that the involvement of a qualified magical consultant, while providing no absolute guarantee of success, could accelerate the initial search. This is why consideration was earlier given to the time allotted to Thelemic orisons.

Alas in these times of high demand Consultant Wizards do not come cheap, and it would be unreasonable to expect to find anyone with the appropriate experience who was prepared to undertake the risks involved for less than \$1000 per day plus expenses. It would after all be necessary, simultaneously, to nullify any Pharaonic curses, dowse for basalt and interpret sonar images; concurrent skills which not even Crowley or Agrippa could claim.

Consistent with the philosophical axiom that "there can be no ultimate truth", at least one piece of information in this paper is incorrect, but all of it is true.

# A series of six workings from The Goetia of Solomon The King

*Fratres GosaA & Abbadon* 23 Jan 1989 to 08 May 1989 e.v

These workings form the first part of a long term study of different approaches to Goetia. Our eventual goal is design a Goetia for the 21st Century. The Lemegeton was chosen as the first system to explore as GosaA had worked with it before. This paper examines the workings in chronological order, outlines the backdrop of events which unfolded during the series, and encapsulates the ideas which the rites provoked.

## **Site**

The workings took place in an third floor attic room, being the residence of Abbadon in Headingley, Leeds.

## **Ritual Outline**

The ritual procedure consisted of a banishing ritual *The Nusphere*, and the ritual structure as set down in the Lemegeton, with slight modifications. Generally, the sections used were:

1. The First Conjunction
2. The Second Conjunction
3. The Constraint
4. The Address unto the Spirit
5. The Welcome to the Spirit
6. The License to Depart

## **Background**

The rites were worked against a background of events which could be hardly termed placid. In Bradford, a 'magical war' had been triggered between several different pagan factions, centering upon the anti-social behaviour of one or two individuals. Abbadon was being slurred in the 'pagan press' as a Satanist/Nazi sympathizer, having written an ill received article on Satanic philosophy, and his involvement in PaganLink network was also throwing up enmities & feuds between 'supporters' of different approaches to networking. The progression of these events affected the workings and their outcomes.

It should be noted that whilst GosaA was familiar with the appearance and disposition of these Geotic Spirits, Abbadon was not - and not even familiar with the general descriptions of the spirits from the Lesser Key.

## **No.1**

23/01/89 10.30pm-12.00pm

Spirit: **VASSAGO** GosaA Evoking

### **Setup:**

Triangle constructed on low table, with a small crystal within. A background tape of what was thought to be music of an appropriate nature 'Nurse with Wound' was used. In this first instance, there was no physical circle.

Vassago took shape in the triangle, seen by both celebrants as a spinning tornado. Then Abbadon saw him take the form of a small homonculus, whilst GosaA saw him briefly as an outline of the Virgin Mary. Abbadon Then saw a stern king, wearing a crown, followed by a lizard. Note that one of the forms that Vassago appears as is that of an old stern duke, riding a crocodile and holding a goshawk. Then both GosaA and Abbadon saw a mask described as being shiny, metallic, and with a down turned mouth, heavily lidded eyes, and a sharp nose. We began to question Vassago as to the possible importance of masks. GosaA then saw two masks, whilst Abbadon perceived a gauntleted hand holding up two fingers. Abbadon then saw a pot of graveyard soil; black and moist. Abbadon saw a pendulum attached to a retort stand within the triangle possibly a communications device? GosaA then asked Vassago how could we communicate better and 'felt' a hand go inside his brain - this triggered a strong sensation of vertigo and a brief vision of geometric patterns of straight lines becoming spirals. He then saw Vassago as a toothless old man, whilst at the same moment, Abbadon described

him as wearing tattered sixteenth century clothes. Vassago then 'said' that the energy was too undefined that there was a lack of definition in the rite, and that a physical circle was required, as a reference point. Abbadon then had a vision of a downward pointing triangle, on which were the letters Yod (left point) He (right) and Vau (apex), drawn onto a wooden block. Abbadon then asked if the masks 'spoke'? Vassago withdrew his features, indicating no. His face re appeared, smiling and drooling. Abbadon then saw an image of one of the celebrants masked, and holding a pendulum. GosaA asked for verification, whereon Vassago held forth a quill pen. Possibly a reference to truth (i.e. Ma'at) or the angel Yebem, who is depicted holding a quill pen.

Closed with License to Depart, etc.

### **Comments**

We both found this to be a very laboured working. Vassago seemed very disinclined to manifest, and was uncommunicative. He appeared to be attempting to lay down conditions for his compliance whether as a genuine attempt to open effective communication channels, or to establish a dominance over the celebrants, is unclear. A traditionalist might well argue that it is the latter. Are demons 'intelligent', in the way that we usually think about the concept? Following this rite, both GosaA and Abbadon suffered what might be termed a post contact 'hangover'. Both suffered from feelings of vague depression, extreme lethargy, aching limbs and headaches. These symptoms persisted for two days, before disappearing.

**No.2** 30/01/89 10.00pm-11.30pm

Spirit: **VASSAGO** (II) Abbadon Evoking

### **Setup:**

This time, a physical circle was laid out on the floor of the room, and inscribed with appropriate names of power. A triangle was constructed as described in the working above. Again, the background tape was used.

Both saw Vassago in the triangle by the end of the first Evocation as a flickering tornado, out of which, Abbadon saw first a horse's legs, then spider legs. GosaA saw at first a globe, which changed to a vague shape on the back of a reptile. Abbadon proceeded to constrain, whereon Vassago appeared to both as a grinning, tramp like character. GosaA questioned Vassago about the correct ceremonial procedure to achieve the best results. In reply, Vassago holds up an hourglass, followed by a hen's egg, which he crushes in his hand. Abbadon sees him writing

in sand but is unable to make out the shapes clearly. We both began to find the tape music distracting, at this point (perhaps Voix Bulgares or Gregorian Chants would be more appropriate?), and turned it off. GosaA then asked Vassago to give Abbadon a vision of where GosaA would be at 2.30pm the following day (this was done as a test of Vassago's reputed ability to give clear visions). Abbadon's vision unfolded as follows:

*of moving up a flight of wide stairs, with other people, inside a building. Then walking down a long corridor lockers on one side and windows on the other. Then past many doors into a room. There is a desk, and some squarish objects which are vague and unclear. At this point, the scene fades*

This, according to GosaA, is an account of walking to a computer facility in Leeds Polytechnic. We then asked Vassago to give Abbadon a vision of the most appropriate room in which to perform the Evocations. Vision developed as follows:

*a square or rectangular room without windows. The walls are white and the floor stained dark. Inscribed on the floor in a circle with a white inner ring and center. The power names are written in gold and silver. The triangle is as described in the last working but with an incense burner at each point. The air is thick with incense. The room is very dark, illuminated by torches on the far wall. There is a sense of frenzy held back the mix of both formality and frenzy is important, as are the acoustics - we need space to howl.*

GosaA then asks Vassago about the timing of the working. he shows an hourglass, a sundial, and indicates the number 'II', then turns the sundial over. Note: the Lemegeton says that the best time to evoke be 2 days after the dark of the moon. Vassago then shows his hands to be fettered.

Closed at this point.

### **Comments**

The working was a lot easier this time, even though we had made only minimal attempts to follow Vassago's demands. The first vision offered to Abbadon was substantially accurate, although he could not show the computers in detail all the imagery he employed sundial, hourglass etc, were antiquated. Perhaps he cannot 'understand' high technology. There was no 'hangover' this time around.

### **No.3**

14/02/89 10.00pm-11.20pm

Spirit: **GLASYA LABOLAS** GosaA Evoking

### **Specific Intent**

Abbadon *"to sway the arguments of friends to ally with me and confound the arguments of enemies this forthcoming Saturday, in a specific place"*.

**Setup:**

This time, we experimented with the 'Unsealing of the Vortices' rite as a preliminary to the evocation, and Abbadon supported the evocations, using a chant based on the demon's name GLAZ IAL LABOLAS.

The rationale behind this intent was that Abbadon, was attending a pagan conference that weekend, and given the current 'Satanic' slurs and the outcomes of earlier arguments, was expecting a certain amount of animosity levelled at him. This intent was seen as a test of Glasya Labolas's abilities to affect situations.

Unsealing the vortices seemed to increase the sense of power and tension in the room. Both GosaA and Abbadon experienced the feelings of 'waves of energy rippling expanding and distorting the ritual sphere' which is a commonly experienced side-effect with this rite. As soon as the vortices were unsealed, a windstorm blew up around the house. Abbadon began to intone the mantra, and both sensed a kind of 'fluttering' around the circle. Abbadon saw Glasya Labolas as a tornado inside the triangle, then both saw him as a vague dog headed creature. Both had a strong impression that the energy brought into the room by the vortices was somehow hindering the manifestation of Glasya Labolas into the triangle. Abbadon saw a brief vision of a skull in a desert. Abbadon then sealed the vortices. The immediate effect was that the windstorm ceased and both saw Glasya Labolas as a dog headed humanoid with rounded ears. Abbadon described him as having jet black skin, no genitals, with an almost metallic looking head. GosaA greeted him and gave the intention at which point both saw him kneel slightly and bow his head. Both had the feeling that Glasya Labolas had no expressive emotions he appeared to be neutral and aloof (this was a direct contrast to Vassago, who appeared as a demonic 'old Steptoe').

Abbadon then requested that Glasya Labolas show GosaA a vision of where Abbadon would be on the day of the ted building with a grass verge around it, then an older building the interior is light coloured, with a picture rail around it. This however, was inaccurate. Following this, Abbadon repeated the intent, adding that Glasya labolas could take, if he performed his task well, "the hearts of mine enemies" at which both noted that Glasya Labolas registered emotion and interest. GosaA saw a close up of his face & felt a radiating feeling of attentiveness, whilst Abbadon saw a close up of a dog's jaw, curling to reveal teeth, and a

flicker of red in the image's eyes. After the first License to depart, Glasya Labolas disappeared, but his presence was still felt in the room, so the License was repeated twice more.

### **Comments**

Glasya Labolas had a very feral quality predatory & alien. Almost a sense of being an African atavism. Very much an active principle rather than a passive shower of visions such as Vassago. As for the PL conference, it turned out to be a damp squib. Abbadon proceeded to become inebriated, there were no serious arguments, but then nothing constructive came out of the meeting either. If anything, it served to sow the seeds of further aggravation for Abbadon, as he had to resist the amorous attentions of a former lover, and support his current partner, who was distressed to see her ex-husband present with his current partner (her former best friend) a tangle which had later influences on the workings.

**No.4** 28/02/89 10.50pm-11.45pm

Spirit: **HAURES** Abbadon Evoking

Specific Intent

To bedevil a maldoer, one B.H (male)

Setup: Unmodified ritual.

The background to this 'Cursing' working, was the progressing events in Bradford, which had reached the point where some friends of the celebrants were under extreme stress, having been verbally threatened, physically assaulted, had their house defaced and threats made on the life of their daughter. The immediate prologue was that Abbadon had gone over to Bradford and attempted, with others, to confront the perpetrators of these attacks. This attempt was unsuccessful, and several strategies were discussed as options to resolve the situation. A person (B.H) present at this discussion was, unknown to the others present, acting as a self-appointed go between to the different groups of people involved in these events. Shortly after the night of the discussion, he reported its occurrence to the local police, who visited several of those involved, with a warning that should the person who was the source of all the aggravation ('RF') meet with any 'accidents', then they would be in serious trouble. It was discovered at the time that B.H was the police informant he denied this, but was lying. Tempers were running high, 'RF' had already been magically attacked from different quarters, and Abbadon & GosaA decided to 'remove' B.H from the situation, at the same time testing the Goetia.



From the beginning of the rite there was a great deal of tension & power in the circle. The first evocation produced, for both celebrants, a faint cloud from which issued lightning bolts. GosaA had a fleeting vision of a cat like entity pacing the circle, and felt a strong impulse to keep moving within the circle. Abbadon felt uncomfortably hot during the first evocation, and both experienced a sense of 'coiled up power' (Kundalini?). GosaA had a spontaneous vision of the sigil of Haures and traced behind Abbadon as he was evoking. Both experienced the sensation of a 'tight band' around the forehead and earache this continued until the working was closed. Again, GosaA had a strong impression of a cat (one of Haures' forms) which then changed into a human shape, indistinct except for slanted, burning eyes which to GosaA, were entirely visible. Abbadon saw a humanoid flame being which was constantly flickering and changing. Like Glasya Labolas, Haures has not much personality, but is a tremendous force. Abbadon then gave the intent, ordering Haures to go forth and bedevil the target, ad-libbing the curse and adding take your thirty six legions, whereupon GosaA suddenly saw a horde of small black spindly-limbed beings flitting around the circle, whilst Abbadon later reported a host of black demons gleefully dancing around the circle. GosaA was taken aback by the sudden intensification of the atmosphere, and felt that the manifestation of Haures was made stronger by the presence of the legions. Abbadon then ordered them to go forth - both saw Haures & the legions spiral upwards and jet off into the night as a writhing dark mass, moving constantly.

Both felt an instant change in the room's atmosphere, as though the mass had taken all the power & charge with it. License to depart given at this point.

### **Comments**

This was the first working in which we became 'involved', as opposed to being detached testing the system as it were. We were both very much caught up in the working and experienced moments of gnosis. The black demons are as illustrated. They could only be glimpsed from the periphery of the visual field, and gave the impression of quick, jerking movement. The emotions stirred up by this working are interesting not anger or hate particularly perhaps an unlabelled emotion which doesn't fit our normal range? During the rite, there was a great surge of adrenaline a definite buzz, but all attention is focused at calling the demon into the triangle, keeping it there, and charging it with an intent. This focusing on the entity frees the mind of the tendency to identify with the target and breed lust of result Abbadon notes feeling 'emptied' of all feeling after the rite. At about 12.45pm, Abbadon

experienced a peculiar sensation in his head hard to describe but v. strange. GosaA says that he has had a similar experience before with the entities of the Lemegeton & some spirit familiars, and it is though they are tapping the brain for more information regarding the intent.

Concerning the target, a few days later, a friend whose was in the midst of the Bradford row reported that BH had turned up at his home, raving and babbling magical inanities. His doctor referred him to a psychiatrist, but he refused the assistance. He did however, cease his destructive behaviour towards those involved in the situation.

## No.5

07/03/89 18.00 19.20pm

\*partial lunar eclipse 18.18pm

Spirits (double trouble): **HAURES & ANDROMALEUS**

Specific Intent

Haures: 'Curse' to inhibit actions of RF.

Andromaleus: 'Curse' to bind a malign magical current emanating from SS.

This was somewhat of an emergency situation. Initially, we were preparing to perform a binding curse on RF, the 'villan' of the events playing out in Bradford. In the midst of this, Abbadon's current lover rang-up-with-a-frightened-tale-that-her-ex-husband had sent her a strip of runes through the post and that some of her mail had been opened, & that she felt herself to be under magical attack. Abbadon advised her to perform regular banishings, and then he and GosaA 'got on the case', as it were.

The first evocation had a very immediate build up. Both saw Haures as a being into which great power was compressed. GosaA saw a globe of flame with claws & then a single talon projecting from it, whilst Abbadon saw a single, flickering flame that later became a humanoid head & shoulders formed in flame. Abbadon summoned the legions and GosaA saw them as black rats surrounding the circle, turning to flame as the rite continued, with a strong feeling of heat building up. Abbadon saw a 'hole' in the air through which force was pouring into the room. GosaA began drawing the sigil of Haures behind Abbadon, and chanting the name of Haures. GosaA suddenly perceived a strong physical presence moving deosil about the circle, which then vanished. There followed a vision of flames dancing around the circle. Abbadon saw blue sparks over the triangle at the same time, and when given their intent, the demons coalesced and whirled off into space. Their departure was not as intense as on the previous

occasion. Abbadon then gave the license to depart, and saw a boiling black cloud emitting lightning, black hooves and talons, shooting across a city skyline.

a brief interlude followed

Abbadon then evoked Andromaleus ("evil man"?). Both felt his presence quite early on in the evocation. GosaA saw him as a figure resembling Michaelangelo's "David" with a large snake at its feet which remained constant more or less throughout the rite, while Abbadon saw a large green snake being held by an upraised arm, with the snake the dominant figure. This then changed to a pallid androgynous humanoid holding a large green serpent. Both Abbadon and GosaA fleetingly found the human figure attractive. During the 'Welcome', Abbadon saw both the humanoid & the snake head lift up as though the entity were paying attention, but with no particular attention. We both had the impression that the human & snake were in actuality one entity. Its legions appeared to Abbadon as green snakes slithering around the circle. As the charge intensified, GosaA saw a huge green cobra coiled about the circle. The entities' departure was seen by Abbadon as the serpents suddenly 'whip-lashing' upwards, whilst GosaA saw the cobra drop its head very quickly and shoot off in a northerly direction.

Gave License to depart.

### **Comments**

Two days later, at a pagan gathering in York, a local witch hesitantly commented that he could 'see' "a green serpent" infesting Abbadon's Aura, and was Abbadon aware of its presence?

### **No.6**

08/05/89 21.30-22.45pm

Spirit: **HAURES** Abbadon Evoking

Specific Intent

To turn a curse object back upon its makers.

Set Up: rite modified by preliminary invocation of Ra-Hoor-Khuit & inspirational readings from Liber Al. Ra-Hoor -Khuit incense was used.

Another emergency measure. Friends in Hull had received a number of threatening phone calls, followed by a particularly gruesome curse object. it was decided to use Haures to turn the curse back on its creators, and also improve the confidence of the recipients.

The invocation of Ra-Hoor-Khuit as "a god of war and vengeance" brought in a lot of energy, but also a feeling of calm detachment. GosaA saw Ra-Hoor-Khuit manifest as a hawk's head,

then a hawk flapping its wings, then a crushing talon & tearing beak. Abbadon was at this point too inflamed to observe. Haures came through quickly, appearing as first a tornado or vortex, then as a dog headed humanoid. Both celebrants had the impression of great size, and no emotion other than interested neutrality until, as before, offered gore. The legions arrived as a strong turbulence about the circle, becoming the angular, spindly shapes seen earlier. We both noted that they seemed more frantic and excited than usual. GosaA compared Haures to a hunter the legions being his 'hounds'. Abbadon noted the insect like scuttling of the horde. They departed with a definite air of being "on the hunt". At which point all tension dropped in the room.

License to depart given.

### **Comments**

Abbadon was in almost continual gnosis throughout this working, and GosaA reported a similar experience. Both felt a see saw emotion of being detached, but at the same time, on fire - feelings associated with Ra-Hoor-Khuit. The curse object, by the end of the rite, appeared to be 'wiped' of its malefic energy the change in its nature was commented upon by an observer who had seen the object prior to the rite, and the 'curse related' problems experienced by its original recipients immediately ceased. Of the makers of this object however, nothing of their fate is yet known.

This ends the Lemegeton workings by GosaA and Abbadon.

# Invocation of Tyr

*by Thurs*

Invocations of Tyr have primarily three purposes:

The use of the God in a martial or attack based ritual. The use of a judgement or favourable outcome type ritual. In the forming or use of Oaths or the swearing of Troths.

These in themselves are fine but limiting and show one aspect of the God form that is TYR, to these I would also like to add some other ideas for use (although these are also limiting).

1. The god as divine mediator where more than one god form are used or worshipped.
2. In rites of personal sacrifice, bodily adornment or scarification (where ritual is involved, even if this is only known to the operator).
3. The God as Teacher or mentor in learning of a structured or intellectual nature and in the answering of questions of a specific nature where straight answers are sought.
4. Rites of a nature where the aspirant seeks to raise their perceived position in life or affect the way others look upon or treat the operator (achieved outcome may require greater sacrifice than some may be willing to give).
5. The God as divine physician/healer, particularly when there is a perceived or actual injustice that has caused or is the affliction (this is for the operator to decide and may form part of the petitioning of the god).
6. The god may be invoked prior to the evocation of demons or spirits of a mischievous nature where an ordered mind and ritual may be called for and to help prevent obsession or possession of the operator.

## **The Ritual**

It is advisable that in all possession workings the operator performs at least a banishing ritual i.e.

*All God form of the Hammer banishing.* (see Nine Doors of Midgard, E. Thorsson)

The I.O.T. G.P.R.

The operator should begin by performing the stadgaldr for the Tiwaz rune. Intone the rune three times while holding the runic position for Tiwaz.

The operator should then perform the three invocatory passages below until the operator feels fully possessed by the god Tyr.

### **LITANY TO TYR**

Hail to thee great Tyr,

King of kings, lord of lords,

Giver of law, wielder of the measure,

We ask you to fill this worthy body

To possess and control this thy servant,

for the great task of justice ahead,

fill him with your might and courage,

let this injustice end,

strike down this wrong that fills our friends,

let the judgement be made,

let the might of your single arm prevail as right is won and justice done.

(Vibrate 3 times) T-I-W-A-Z (using stance)

Tyr, we call upon you

you who was called the irmin got

you who was the waltant got  
you who are the star  
you who are the warder of heavens realms  
you who are the warder of man  
we call upon you on this fair day  
to live and breathe in this fair form  
for the time has come for you to act  
to free mankind, to free your kinsmen  
from the chains that bind  
and the ills that strike down the warriors bold  
be here now, your might prevail!  
Tiwaz! Tiwaz! Tiwaz!  
Tyr, God of war  
Tyr, Strong and noble Lord  
Tyr, wolfs bane  
Tyr, who lost his hand in sacrifice  
come, come now fill these bones  
move this body  
you who feared not the wolf  
you were the bravest of them all  
fill this mind with victory to come  
Tyr, ruler of the temple

Tyr, God of justice

Tyr, warlord God of truth

call up your warriors, draw your mighty sword

the time for battle is upon us

come, come, strike true

smite our enemies

your kin call upon you.



# Magick is not science

*by Alistair Livingston*

In his article **The Magician as Rebel Physicist** in CI. 21 , Pete Carroll argues for the incorporation into magick of 'speculative theories at the cutting edge of sciences', which he regards as offering a more creative magick than those which rely upon ancient cosmologies and worldviews. The suggestion is of a magical equivalent to the collapse of the earth-centred cosmos of the Middle Ages during the Renaissance, with its corresponding broadening of European horizons. A collapse hastened by the first waves of European expansionism, in which not only were non-scientific cosmologies shattered, but also the lives of those 'primitive savages' who held them. The expansion of the rationalist world-view did not only affect non-Europeans, it also relied upon the destruction of ways of life and patterns of thought established by the neolithic (farming) revolution in Europe itself. The connection between land and people was broken, not by Christianity, but by science and industrialization. A bodily knowledge of the world built up over countless generations was replaced by the bodiless abstract knowledge of scientific rationality.

But, in creating bodiless minds, scientific rationality also created mindless bodies. From slaves and workers, though plants and animals, to the world and the universe beyond. Just as handful of Europeans under imperialism tried to control the lives of millions of non-Europeans, so a handful of scientists attempt to define reality as perceived by non-scientists, on the grounds that only scientific knowledge is 'true' knowledge. All else is delusion. Such absolutism goes well beyond attempts by religious or political elites to control beliefs. Indeed, it now extends to an attempt to deny us consciousness at all.

For 'thinkers' like Daniel Dennet, we are all zombies, our complexities reducible to the actions of myriad robotic sub-systems. Since such 'robots' (a term used to describe both genes and

neurones) are mindless, and we are no more than an accumulation of such mindless sub-entities, we are therefore also mindless entities plagued by the delusions of consciousness. But here the very word 'robot' betrays the origin of such speculations. The word was coined by Karel Kapek from the Slavik *robotnik* which means worker. Workers (of any type) in an industrial economy are forbidden to use their own bodily knowledge or traditional craftskills, are forbidden to think for themselves, and be humans rather than cyborgs. But this denial of humanity is critical to the advance of scientific knowledge, since it relies upon instruments (from particle accelerators to computers) to obtain and analyse data. Instruments which in turn require the dehumanizing process of industrialization for their production. Scientific (rational) knowledge then is generated by the suppression of humanity. It is an essentially oppressive knowledge, historically rooted in both the overt destruction of nonscientific people and cultures and in the continuing marginalization of alternative (i.e., body-centred) ways of knowing the world in the industrialized economies.

Cosmologies reflect social structures. The fact that few people can grasp scientific cosmology is a reflection of our inability to understand our own society. Religious creation myths may "pale into puerile insignificance" in comparison, but outside of monotheism, they are focused on the meaning and significance of human existence within a living 'mindful' non-human cosmos. They depend upon the ability of ritual to embody meaning in the participants-not as an abstract system of knowledge, but within the flesh, as living knowledge which is not part of a linear 'progression', but occurs all at once in the here and now, which includes past and future.

Such knowledge is not easily transmissible through a language of abstraction (which includes this article), but rather through the creative fusion of myth and ritual. When that fusion occurs we are able to remember our bodies and the suppressed memories they contain. Such memories are not individualistic but collective; they are what we are unconscious of. They hurt. Imagine that we are zombies. Imagine the pain of a zombie remembering itself; of the coming together of mindless body and disembodied mind.

Subject/object, self/other. Religion/science, as in one of Crowley's slogans, "The method of science, the aim of religion", which I believe Pete Carroll once praised. At the very least it can stand as a distinguishing feature of magick.

To sum up:- In dismissing non-scientific understandings of the world and attempting to place magick within the abstract rationality of science, Pete Carroll's position risks the application of

Occam's Razor. (Entities should not be multiplied beyond necessity.) Science is an absolutist/totalitarian system which, for the past 300 years, has excluded magick from its descriptions of reality. The hard science position simply lumps magick in with religion as delusory.

I may have misunderstood Pete Carroll's position in the article, since it appears to be a retreat from his suggestion in *Liber Kaos* that science, religion and magick are distinct paradigms, and that, as science declined, so magick would become the dominant paradigm, just as religion has been replaced by science. An alternative speculation would be to consider science as a powerful form of magick, in which rational belief sustained by generations of scientists as a collective group has shaped reality, and participates in the creation of the formal mathematical structures it believes it is 'discovering'.

In which case, successive acts of magick, of remembering ourselves as 'embodied minds/mindful bodies' could result in the creation of a post-scientific (i.e., magical) reality which would appear as undeniably 'true' as religious or scientific bodies of knowledge were in the past.

And finally?

Science is usually traced to an origin in Greek philosophy, some 2500 years ago. Yet it is only in the past 300 or so years, and within the sphere of European dominance, that it has achieved its position of privileged knowledge. It has not penetrated very deeply into the belief systems of the majority of humanity. It remains an elitist knowledge and relies for its advancement on the existing structure of global power relations. On any realistic set of future scenarios-the effects of global warming, the industrialization of China. economic war between Europe, the Americas and the Asian economies, fossil fuel depletion, or some unexpected problem (i.e., Nature decides she has had enough, a Ia CI. 21)-the funding for academic research, which allows scientists the space/time to test their theories, will cease.

Suddenly the lights will go off. We will all be sitting in the darkness, wondering where our next meal will be coming from. At which point a magick reliant upon speculations about quantum physics will not be very useful. (CERN requires as much electricity for its operations as a small cur Magicks of survival are more likely' to produce results. Such magicks do exist. For example. Santeria, which preserved African knowledge despite slavery and transportation to another Continent. Such magicks survived because they are rooted in bodily knowledge rather than texts.

However, I am not suggesting the rejection of scientific knowledge. What ever is to come, nuclear physics will remain to haunt our ancestors for many thousands of years. Science is indeed a powerful magick. The need is not for the subjection of magick to the single vision of science, but for the absorption of science within the sphere of magick. Such a magick will be a painful magick. it cannot fail to fall into the trap of Neo-Paganism. i.e., of a rejection of the past. It will have to be a magick confident and powerful enough to accept responsibility for the destructive power of science and industry, empire and oppression, yet able to balance such acceptance with the will to act beyond the desire to "provide itself with plenty of money, sex, power and fun, at the expense of the surrounding socio-political environment".

The bottom line is 'respect'. Respect for our own power as magicians, and respect for the power of others, which includes the non-human environment (nature). This cannot occur in a master/slave! subject/object relationship. It is alien to the scientific belief system, with its solipsistic belief that only reason exists. To respect another does not mean agreeing with or being liked by them. It is about challenging and being challenged, arguing and debating as equals. Science refuses to accept this. Magick has to, or else it becomes no more than delusion, like the whole New Age fantasy. Why should the spirit of a North American shaman reveal his secrets to the ancestors of the people who destroyed his culture? The more likely response would be for the shaman to say "Fuck off and die".

Why should Nature reveal her secrets to a scientist? In which case science does not reveal the truth about the world, but is a self-referential system in which the scientists get reflected back at themselves the stupid questions they ask. By treating nature with respect magick offers an alternative approach. It is not an easy option, but that is why magick is regarded as 'dangerous' by both science and religion. Not because it is a delusion, but because it can lead to the disturbing truth that the world is essentially beyond human comprehension, and as a consequence of this, since our humanity is of the world rather than created by God, we are incapable of fully/truly knowing ourselves.

Science then is the pursuit of an illusion. The illusion of 'true knowledge' which is absolute, eternal and unquestionable. It is equivalent to monotheistic religion where the word 'god' is replaced by the word 'reason'. Magick is confusing since it is pluralistic, offering understanding and meaning rather than 'knowledge'. An understanding and meaning which arise through the union of imagination (mind) and actions (body). The acting out of myth through ritual. As I understand it, magick is distinguished from science by this difference: the magician is changed

by the magick; the scientist is not changed by the science.

*This essay was first published in Chaos International magazine No.22*

# The History of Eroticism in Ritual

*A paper by Frater Choronzon*

*first presented to Philos-o-Forum at Eccleston House on Monday 11th March 1991.*

This paper might have been titled 'Sex and Magic Through the Ages', but although that title would accurately characterise the content, the classical/cultural veneer imparted by the concept of "Eroticism in Ritual" allows the subject to be addressed in a discrete rather than a sensational context. The focus is upon the Western Tradition and only passing reference is made to Eastern Tantric practices, although these have been influential in the present century. Eroticism can be defined as pertaining to sensual arousal in general and sexual stimulation in particular. The word derives from Eros, the Greek god of passion, love, procreation and desire. He is commonly depicted as a youthful winged male figure of pleasing appearance. The image in Piccadilly Circus is a fairly conventional representation, but it is worth noting that Victorian prudery constrained that sculpture to be presented as the Angel of Christian Charity! Attitudes in the classical world were less inhibited, and the importance attributed to sex, fertility and procreation is reflected in the introduction of Eros as the offspring of primal Chaos in Hesiod's Theogony. The universe is conceived in a sexual act inspired by Eros, and subsequent phases of creation develop from a series of incestuous, orgiastic and auto-erotic episodes involving the primeval deities. There was certainly nothing wrong with sex in the classical pagan cultures, and similar attitudes have been noted in many naturalistic societies whenever these have been encountered in a relatively pristine condition.

The concept of "original sin" which depicted sex as something evil would have been completely alien to the Greeks, the Babylonians, the Egyptians, the Romans, and to almost every culture in the pagan world. Circumcision, effectively the ritual mutilation of children's

and adolescent's genital organs, would have been viewed as a barbaric perversion, and was indeed banned by Hadrian and by Antiochus IV. I do not propose to dwell on the process by which these attitudes became enshrined as Holy Writ among the "Peoples of the Book", suffice it to say that in my view the cumulative psychological burden and the guilt related stress engendered goes a long way towards explaining the social malaise and hypocrisy which afflicts western society.

In a ritual context there are four main areas in which eroticism has been seen as a significant component in various cultures since the very earliest times, these are:

- Fertility Rites
- Rites of Passage/Marriage/Sexual Initiation
- Erotognosis
- Hedonistic/Bacchanalian Practices

The latter category will be considered in detail in the next paper in this series entitled "The Hell-Fire Club and Other Swingers". For now I want to concentrate on those areas where the erotic component is as much a means to some wider ritual intention as an end in itself. The unifying thread running through all the practices to be discussed is that they are intended to be enjoyable and should be approached in an uninhibited frame of mind, so let's banish hypocrisy along with guilt and get primitive!

## **FERTILITY RITES**

There are two basic variants within the general concept of a fertility ritual. The objective may be to encourage or sustain personal fecundity - a sort of inverted birth control procedure; or a rite may be performed to promote agricultural fertility for a small locality, a country or even for the planet and cosmos as a whole.

Personal fertility rites are widespread and diverse in character and are predominantly a female preoccupation. In some cases pagan practices survived into the Christian era and even became grafted onto church festivals. R P Knight, writing in 1786, gives a graphic description of one such at Isernia, a town in the Appenines about 60 miles north of Naples. For three days each year women from across the country made a pilgrimage to the church of Saints Cosmas and Damianus to mark their feast day on 27th September. Outside the church a profusion of street vendors sold "votive offerings" in the shape of wax phalli which the pilgrims employed for

reverential purposes during a ritual in the church which was nothing more or less than a Rite of Pan. The church was rebuilt after an earthquake in 1805, but the town suffered heavy damage in World War II, and it is not known whether the traditional local practices have survived to this day.

In ancient times Isernia was the major population centre of a tribe known as the Samnites or Sabines who had colonised the area from Sparta. Plutarch relates that shortly after the founding of Rome there was a serious gender imbalance in the new city, and that Romulus himself was involved in an adventure which between 30 and 683 (sources vary) un-married Sabine women were "ravished away" to establish the earliest Roman families. An echo of that event persists today in our own culture. Plutarch writes (circa 100 AD) "it continues also a custom at this very day for the bride not of herself to pass over her husband's threshold, but to be lifted over, in memory that the Sabine virgins were carried in by violence, and did not go in of their own will".

It is said that Saints Cosmas and Damianus were twins; so also, by mythical tradition, were Romulus and his Roman co-founder Remus who were nurtured in infancy by a she-wolf. Plutarch points out though that there may be some ambiguity in that the Latin word 'lupac' also meant "women of loose life". Nonetheless the tradition was preserved in the annual Roman fertility festival of Lupercalia which may have had a more ancient origin in Greece.

The procedure is described as follows:

Two young men are designated 'Luperci' and they attend a sacrifice conducted by priests who may have been 'past-Luperci'. Two goats and a dog are killed and the blood from the sacrificial knife is then applied to the foreheads of the Luperci. Their brows are then wiped clean with wool dipped in milk. At this point (*Chaos Magicians may be interested to note*) it is important that the Luperci burst forth with laughter. The goats are then skinned and thongs made from the pelts. Each of the Luperci then distributes the thongs among a small band of followers and they streak naked through the streets lashing all they meet. The young Roman wives do not avoid their strokes as these bestow conception and childbirth.

The Lupercalia festival was assimilated by the Christian Church, as were so many other events in the pagan calendar, but it still retains libidinous connotations as it falls on 14th February - Saint Valentine's Day.

Communal fertility rites were more commonly applied to sustenance of crops, herds and the

countryside in general than specifically to personal fecundity. An example is the Maypole Dance, typically performed on May 1st in these islands and through much of continental Europe, though similar festivals traditionally occur at midsummer in Scandinavia and in February/March in India. In ancient times the dance was performed around a living tree, but a tall garlanded pole or menhir symbolising the phallus makes an appropriate substitute.

The traditional Celtic Pagan variant of the dance is depicted in William Schaffer's film "The Wicker Man" and consists of a number of participants each holding a ribbon attached to the top of the pole. As they dance moving among each other, the ribbons become woven into intricate patterns and the participants converge towards the pole.

A more modern variant was published in 1984 in Paula Pagani's "Cardinal Rites of Chaos". The central focus in this instance is a Wand of Pan set up in the ground. This is guarded by a priestess and her female attendants while blindfolded males perform a whirling dance. After an appropriate elapse of time, the males must compete to get to the pole while the females endeavour to prevent them by whatever means they may. Whoever wins through is declared the Regent of Pan and suffers anointment with fragrant oil and whatever other devotional attentions the women feel inclined to perform. There follows a session of pair-bonded fire-leaping and "the rite is concluded in whatever way the priestess sees fit".

A form of Fertility Rite which was widespread throughout the classical lands and the middle-east in pagan times was the "Hieros Gamos" (Greek: sacred marriage). This involved sexual congress between divine persons represented by a priest and priestess. Typical deities invoked in such a ceremony might be Pan and Demeter, and the standard form of the ritual is as follows:

1. Assumption of godforms or impersonation of the deities by the priest and priestess
2. A procession in which the celebrants are conveyed to the focal location of the ritual.
3. An exchange of gifts or tokens.
4. Purification and/or anointment of the principal participants.
5. A wedding feast perhaps consisting of bread and salt or some other sacrament.
6. Preparation of a nuptial bed.
7. A night of frenzied passion.
8. On the following day a general celebration of the 'marriage' and its consequences for the community.



A stylised form of the Hieros Gamos is enacted in the Gnostic Mass published in the Aleister Crowley compendium "Gems From The Equinox " under copyright of the Ordo Templi Orientis. In that version the 'marriage' is not consummated physically; rather 'Cakes of Light' and a libation of wine are charged by the celebrants jointly and distributed to the other congregated participants. In the course of the ritual the priestess is required to disrobe at a critical point, though Crowley's rubric allows "during the previous speeches the Priestess has, if necessary, as in savage countries, resumed her robe".

In my view the Gnostic Mass is long-winded and not particularly stimulating in an erotic sense; albeit that the Priest, with his arms outstretched along the thighs of the Goddess throughout the recitation of the interminable Collects, may have a more arousing field of vision, particularly in a "non-savage" environment.

## **rites of passage**

Within any society an individual's status changes as s/he passes through life, and it is customary for important transformations to be marked by some form of ceremonial observance. Within our own culture the usual Rites of Passage are associated with birth, the attainment of adulthood, marriage and death. Academic examinations can also be considered in the same category, although these are not generally marked by any ceremonial except perhaps in the case of the award of a degree or doctorate, or the passing-out parade from a military academy. Initiations are also Rites of Passage, be they conducted to welcome a newcomer among a group of companions or to mark some stage of advancement through a ceremonial organisation such as the Freemasons or the Hell's Angels.

The only Rite of Passage with a sexual component in mainstream modern society is marriage. The Christian convention that bride and bridegroom should approach the marriage bed with virginity intact is now largely a dead letter, though in times past and in some very backward communities it is still a matter of importance and family pride. Royal weddings or strategic marriages between members of important families were often required to be consummated in a nuptial chamber adjacent to the wedding feast, after the style of the Hieros Gamos. The bedsheets were expected to be displayed to the guests afterwards with bloodstains to indicate that the bride had come to the union 'virgo intacta'. The social pressures attendant can hardly have contributed to any ambience of relaxed love-making on the part of the virgin newlyweds.

In feudal times though, where the lower echelons of society were concerned, there was a further component in the Marriage Rite generally termed 'Droit du Seigneur' (French: Right of the Lord). This was a legally enshrined entitlement which granted the local overlord the right to spend the marriage night with the bride of any of his vassals. Some authorities posit that this was little more than a tax on marriage, since a redemption could be paid by the bridegroom, and there are many documentary records of such payments having been made. Droit du Seigneur prevailed throughout the continental lands of the old Western Roman Empire, but particularly in France and Italy, and may have been introduced into Britain at the time of the Norman conquest in the 11th century. The concept is said to have been originated by the Emperor Caligula as a device to enable him to sleep with a young lady who took his fancy, but who was the betrothed bride of one of his subordinates. Having once been instituted, the law was presumably such an attractive perk for those of high rank that a full millennium passed before it was rescinded.

In some cultures Rites of Passage attend the onset of puberty or the attainment of sexual maturity. In Jewish tradition this marks the occasion of the Bar-Mitzvah, and among Christian followers Confirmation or First Communion occurs at this time. In terms of an individual's progress through life the key event in personal terms is often the loss of virginity, and, regardless of clerical sensitivities, this occurs on the wedding night only in a minority of cases. In classical and near eastern pagan societies, particularly among the higher echelons, this initiation was imbued with a degree of ritual significance, at least for young males.

Temples of Ishtar, Aphrodite and Pan were attended by priestesses skilled in the conduct of erotic ritual. To a young man introduced to their company by an older family member the impression must have been similar to that of the 'Garden of Earthly Delights' experienced by new recruits to the Order of Assassins at Alamut. A typical form of such a ceremony would commence with a repast, during which the candidate would be attended by comely servitors and teased by erotic dancers. A session of bodily cleansing and purification followed which was directed towards further stimulation as much as hygiene. In a rare Eastern Tantric variant on the theme, for example, known as the 'Omanko Brush', soap and oils would be administered to the whole surface of the candidate's body by a priestess using her pubic hair and vaginal lips alone as the method of application - this technique, which demands considerable skill and agility, is reputed to have survived to this day as a 'house speciality' in some of the higher class brothels in Tokyo.

The next stage of the ceremony might be of the nature of an ordeal, involving bondage or restraint accompanied by some light physical chastisement, or perhaps more severe if the candidate had misbehaved during the earlier phases of the ceremony. From this point forward consummation of the ritual might be combined with an instruction session, for example in the techniques of administering oral stimulation to one of the priestesses. The candidates own gratification being rationed according to the efficacy of his performance of this service. If the ritual was being performed to mark admission to some inner circle or priesthood, any oaths or affirmations to be administered would be timed to coincide with the physical climax of the ceremony.

Christian morality/prudery led to the suppression of ritual practices of this character in the Western Empire from the fifth century onwards, although something of a revival seems to have occurred during the 18th century in Paris, Venice and perhaps even in London, though such manifestations were hedonistic rather than ceremonial in character. A visit to an establishment which provided this sort of introduction to adulthood was an integral part of the 'Grand Tour' which used to be undertaken by aristocratic young men usually after graduation from university in company of a tutor.

There are no documented accounts of any equivalent erotic initiation for young women as far as I am aware, but it can be imagined that candidate priestesses to the temple complexes referred to might have encountered similarly stimulating experiences in the course of their induction into the relevant arts.

We should be under no illusions here. The early history of eroticism in ritual is the early history of prostitution - sometimes termed the oldest profession. In Mesopotamia the rites of Ishtar were well established by 2000 BC. As well as being the Goddess of fertility and physical love, she was also a Goddess of battles, of thunder and of storms generally. There was no social stigma attached to her cult, and the most senior priestesses were always from the royal house. Young women were expected to enter her service as a puberty rite (much as they might join the Girl Guides today) and the practice was regarded as a means of acquiring a dowry. The same principles and attributes applied to the rites of Astarte or Ashtoreth in Syria which were well established by 1550 BC, and to the imported Egyptian deities Astharthet and Detesh which can be traced back to the reign of Thothmes III (1500 BC). The cult was assimilated into those of Aphrodite and Artemis in Greece and that of Juno in Rome. In these later manifestations the practices continued well into the Christian era, and although the libidinous

nature of the rites attracted the condemnation of Hebrew prophets like Jeremiah, it seems that Solomon was a devotee (I Kings 11:5). The suggestion is that he was led astray by his foreign wives!

The socio-economic mechanism which maintained the cult seems to have worked in the following manner. Wars between cities, tribes and states were frequent, and survivors of these military adventures would give thanks for their safe return by an act of devotion at the temple of Ishtar/Ashtaroth. This cost them some money which would go partly to the temple and partly to the priestess(es). The most talented priestesses were in demand, and so could charge more for their ministrations, doubtless meeting devotees from the higher (wealthier) echelons of society as a result, and would thereby be able to provide a more attractive dowry when they tired of their sacred duties.

The cult evolved as it migrated, but it endured for more than two millennia - longer than Christianity has existed - so it must have fulfilled some sort of social need. Duite what was done about sexually transmitted diseases and/or unwanted pregnancies can only be a matter for speculation, but it is hard to imagine that those considerations presented less of a problem than today. It may be that the emphasis was on erotic arousal and stimulation rather than penetrative consummation, but I am unaware of any evidence to support that suggestion.

## **EROTOGNOSIS**

Gnosis is a Greek word for 'knowledge' or the 'means of knowing', particularly in an esoteric sense. In the traditional interpretation it applied as much to straightforward intellectual investigation as to any technique of consciousness modification or direct experience gained thereby. The concept of gnosis as a path to enlightenment is traditionally associated with a diverse array of philosophical and religious groups which emerged in Egypt during the early centuries of the Christian Era. That time period in that location was characterised by the mingling of traditional Egyptian views of the world, which were distinctly magical in orientation, with influences from Roman, Greek and assimilated Mesopotamian cultures, and the newly emergent salvational concepts which were an essential component of early Christianity.

Gnosticism was quite thoroughly suppressed once Christianity became the state religion throughout the declining Roman Empire, and its proponents were condemned as heretics after

the Council of Nicea in 325 AD. What seems certain is that the gnostic tradition comprised a number of sects pursuing their own magical/mystical paths - a similar ambience might be said to exist today among modern western occultists. Some of those early gnostics appear to have incorporated erotic, or at least phallic devotional concepts into their practices. One remarkable piece of evidence for this suggestion exists among the collection of Christian sculpture in the Vatican Museum - namely the devotional image "Soter Kosmou" (Greek: The Saviour of the World). It is not known whether this piece, dating from the 1st century, is actually on display, as it might be considered offensive or even blasphemous. It consists of an anthropomorphic cockerel whose head is metamorphosed into a disproportionately large erect phallus. In recent times the existence this early Christian icon was highlighted by supporters of 'Gay News' in defence of that publication against an action being brought for the rare criminal offence of Blasphemous Libel.

Among present day occult practitioners (and not just Chaos Magicians) there is some consensus that the inducement of a state of gnosis is an essential prerequisite for any useful magical activity, be it divination, enchantment, evocation, invocation or illumination. A number of techniques have been described by which such a modified state of consciousness may be induced, and these have been divided into two broad categories of 'inhibitory gnosis' and 'excitatory gnosis' by Peter Carroll. The classification is not absolute, and occult practitioners usually find on a personal level that some techniques work better than others, or that particular techniques for inducing gnosis are more effective than others when applied to some specific intent.

Inhibitory techniques are generally contemplative or yogic in character and are aimed at reducing sensory stimulus, with the subsuming of consciousness in coma and ultimately death being considered as the extreme on that end of the scale - Thanatos.

Excitatory techniques, in contrast, depend on hyper-stimulation as a means of modifying consciousness. Extremes of pain or fear or persistence with some energetic physical activity (such as a whirling dervish dance) to the point of exhaustion can be effective, but sexual climax as the ultimate expression of life represents the pinnacle of excitatory gnosis -- Eros. Thus 'Erotognosis' is the attainment of a modification of consciousness by sensory stimulation of a sexual character.

There are physiological differences between human males and females with regard to sexual climax, although generalisations may not necessarily apply to particular individuals. Men

usually experience a progressively increased level of arousal culminating in a peak of orgasm which is followed by a hiatus, albeit that in favourable circumstances that cycle may be repeated a number of times. Most women, in contrast, do not suffer the hiatus of arousal after an initial orgasm, and with continued sensitive stimulation are able to experience a progression of climactic peaks until a point of utter physical exhaustion is reached.

Transcendent erotognosis is the state of consciousness which is experienced immediately preceding and at the point of orgasm, and therefore, by reason of physiology, the gnostic state can generally be sustained by women during a longer period of time than is ordinarily possible for men.

The key to sustained erotognosis for men is to control the physical response to applied stimulus so as to extend the duration of the phase of maximum arousal immediately preceding orgasm, without proceeding forward to ejaculation and the subsequent hiatus. This is essentially a matter of mind and body control, and, with a sensitive and sympathetic partner, it can be a lot of fun to practice.

The importance of such techniques in occult applications, and in hedonistic gratification, was recognised by Crowley who wrote a long essay on the subject entitled 'Energised Enthusiasm'; this is included in the book 'Gems From The Equinox'. Sexologists seeking to treat conditions such as premature ejaculation have also proposed similar mind and body control exercises. A technique known as 'Karezza' or Dianism extends control of the male orgasm to the point where the ejaculate is effectively re-absorbed within the body; my own view is that while this may be interesting to try as an experiment in physical control, it bestows no particular added value in any occult sense. Others might have a different opinion, but I take the attitude that the ultimate release of orgasmic ejaculation is an essential part of the erotognostic experience for a man, and that to deny that element in the process is to reduce the efficacy of any magic that may be undertaken as well as being unfulfilling in an emotional and a physical sense.

Erotognosis is an essentially personal experience, but most people find it more effective if the primary sensual stimulus is being administered by someone else. If the objective is simply to produce a sample of bodily fluid for some purpose then obviously one can do what is necessary oneself, but if the target is the oblivion of gnosis some relinquishment of personal control is desirable.

Most of what I have put forward so far has been couched in terms of so-called 'straight' sexual

practice, but that is not to exclude the wider dimensions of erotic expression. Basically whatever turns you on will be effective for you personally, and, conversely, you are unlikely to achieve much in the way of gnosis through participation in any erotic practice which you find repugnant. This is not said to discourage experimentation; I have met people who thought the idea of oral sex was repulsive until they found themselves on the receiving end of it; ditto massage with body oil; ditto mild bondage; ditto group sex. With erotognosis one is talking about sensory stimulation techniques applied for an essentially cerebral purpose, not necessarily about romantic love; although if that exists it can enhance the experience.

In summing up it may be useful to give some indication of typical applications of erotognostic techniques in each of the main areas of magical activity. These are appropriate to either male or female practitioners, and they assume the willing and witting participation of at least one partner to provide sensory stimulus, whether of the same and/or the opposite gender to the operator is entirely a matter for personal preference. An obvious caveat in these times of serious risk from life threatening viral infections is that unprotected penetrative sex involving transfer of bodily fluids should be avoided, unless you are absolutely confident that you are privy to a partner's sexual and personal history - stay safe.

Eroto-divination is about obtaining answers to questions. Close to the point of orgasm (for men) or in the course of an orgasmic sequence (for women) formulate a question intensely in your mind. Allow yourself to become immersed in the sensations driving you to the pitch of ecstasy and take note of whatever random thought or image next impinges on your consciousness - interpret that thought-form as the answer to your question. This process may be repeated with different questions, or you can ask the same one again or seek clarification of an earlier answer. Men may find that this question and answer routine actually helps to delay orgasm, and that the eventual climax of the experience is all the more intense for having gone through the exercise. As an alternative, the participant experiencing the erotognosis may be encouraged to make oracular pronouncements while in climax - divination by orgasomancy!

In evocation the objective is to imbue some material basis with a vital essence or to draw forth and fashion some non-material servitor or entity from the energised aura of an operator in the throes of ecstasy. A clear statement of intent should be made at the outset of the working. This class of operation may be more effective if conducted as a group working with the participant willingly providing the erotognostic manifestation (male or female) hoodwinked and subjected to mild physical restraint. Although sexual fluids can be used to charge a material basis, the

sweat of passion is equally appropriate, as is breath exhaled with the shriek of ecstatic climax. Erotognostic invocation typically takes the form of the Hieros Gamos described above. Alternatively the gnosis may be induced by the means indicated and then used as a conduit by means of which the operator may attempt to take on a manifestation of some appropriate deity, with other participants vocalising any incantation.

Erotic techniques are particularly appropriate for enchantment. A sigil can be constructed to represent the intended outcome of the working using any standard procedure, for example that set out in Austin Osman Spare's "Book of Pleasure" which has been paraphrased by many other authors more recently. Such a sigil may be strongly visualised at the moment of erotic climax. Alternatively a conjugal act of mutual stimulation might be devoted to such a purpose. A paper representation of the sigil might be placed under the altar of passion, and perhaps left there if some ongoing enchantment is intended. Alternatively the sigil might be inscribed on rice paper, or on a chocolate biscuit which might be broken with a portion being consumed by each of the participants. At a point of collective attainment of the erotognostic state the sigil would be symbolically reconstituted and the enchantment effected.

Illumination by erotognosis is potentially a devastating experience. An effective procedure might open with an arousal and stimulation process along the lines of that set out above for evocation, but this should be carefully planned to "drip-feed" arousal to each sense in turn, with visual stimulus denied until the restrained recipient's frustration is absolute. Matters should be arranged so that when the hoodwink is removed and the restraints are loosed the operator is instantaneously transported from a pit of torment to a paradise of fulfillment. Some caution is advisable here. The operator may experience a very intense emotional release and the working should not be undertaken by anyone who is not in robust physical health. The objective is illumination through the ultimate Excitatory Gnosis, not extreme unctio consequent upon the ultimate Inhibitory Gnosis. On the other hand, being 'Fucked to Death' has to be the best of all ways to go.

## **REFERENCES AND RECOMMENDED FURTHER READING**

BIBLE, The Holy. *Revised Authorised Version* (Nelson) 1982

CARROLL, P. *Liber Null & Psychonaut* (Weiser) 1987

CROWLEY, A. *Gems from the Equinox* (Llewellyn) 1974 (ed: I Regardie)



CULLING, L. T. *A Manual of Sex Magic*(Llewellyn) 1971  
ENCYCLOPAEDIA BRITANNICA. Various References ed. 1988  
FRAXI, P. *Index Librorum Prohibitorum* 1877  
HESIOD *Theogony* (Greek) ca 750 BC  
KNIGHT, R P. *Worship of Priapus* 1786  
LAROUSSE *World Mythology* (Hamlyn) 1965  
MICHELL, J. *Our Saviour* (Radical-Tradition Papers #4) 1977 (Open Head Press)  
PAGANI, P. *Cardinal Rites of Chaos* (Sut Anubis) 1985  
PLUTARCH *Lives of the Noble Grecians and Romans* ca 100 AD. ed 1952  
POWELL, A. *Athens and Sparta* (Routledge) 1988  
SCHAFFER, W. Film "*The Wicker Man*" 1973  
SPARE, A O. *The Book of Pleasure* 1913 (incl in 'Collected Works'; 1986)  
TOWERS, E. *Dashwood: The Man and the Myth* (Crucible) 1986  
WALLIS BUDGE, E. *Gods of the Egyptians* 1904 (Dover Edition 1969)  
WESTROPP, H M. & WAKE, C S. *Ancient Symbol Worship*1875